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THE
PRACTICAL BOOK
OF ORIENTAL RUGS

LIPPINCOTT'S PRACTICAL BOOKS FOR THE ENRICHMENT OF HOME LIFE

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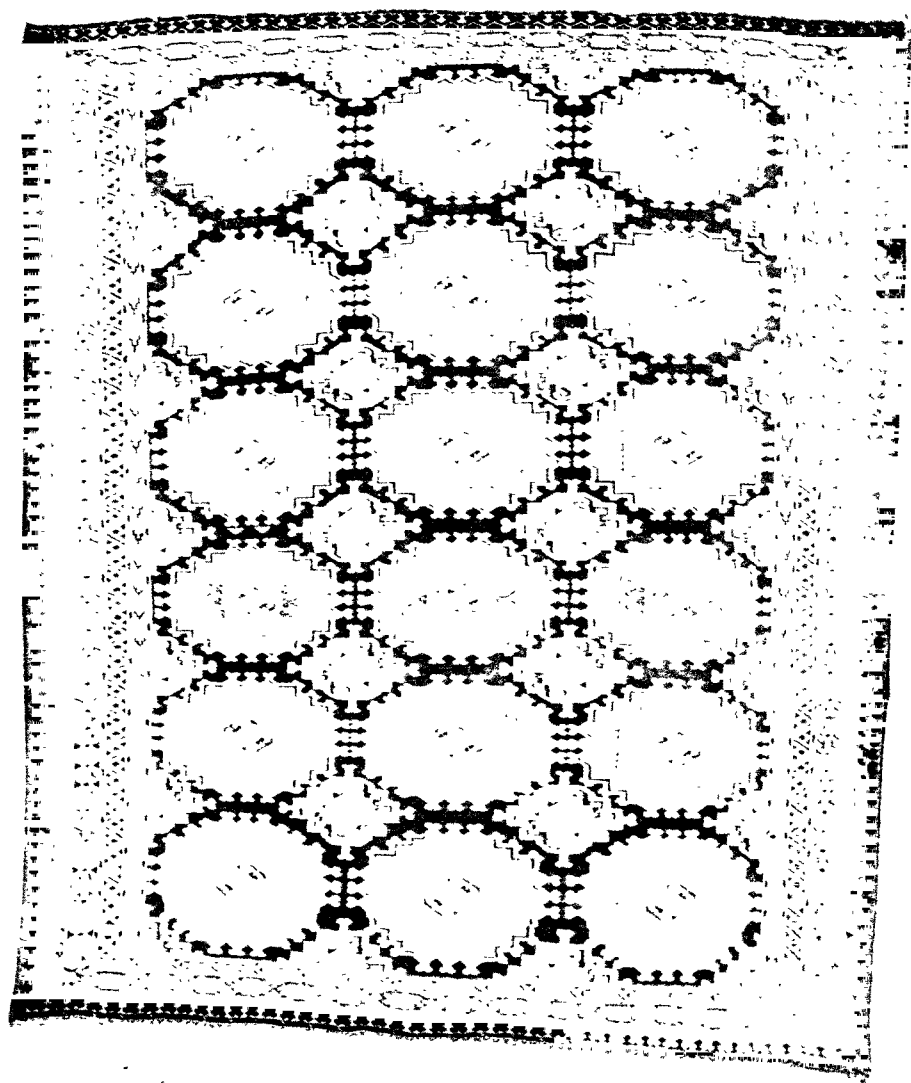
THE PRACTICAL BOOK OF ORIENTAL RUGS. By G. GRIFFIN LEWIS.

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TEKKE BOKHARA RUG

Size 5'6"×6'4"

PROPERTY OF MR. F. A. TURNER, BOSTON, MASS.

This piece is unusual in many ways. The background of old ivory both in the borders and in the field; the old rose color of the octagons; the difference in the number of border stripes and in the designs of same on the sides and ends are all non-Turkoman features. It is the only so called "white Bokhara" of which we have any knowledge.

TIKKE BOKHARA RUG

Size 50" X 64"

PROPERTY OF MR. L. A. TURNER, BOSTON, MASS.

This piece is unusual in many ways. The background of all
Tikka Bokhara is the border and in the field; the old rose color of the
background; the field is used in the number of border stripes and in the
design of some of the sides and ends are all non-Turkoman
and it is the only one called "white Bokhara" of which we have
any knowledge.

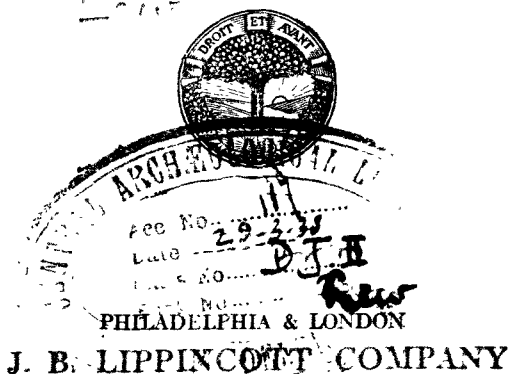
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THE PRACTICAL BOOK OF ORIENTAL RUGS

3

BY
DR. G. GRIFFIN LEWIS

NEW, FIFTH, EDITION. WITH 52 ILLUSTRATIONS IN COLOR
92 IN DOUBLETONE, 70 DESIGNS IN LINE, CHART
AND MAP



CENTRAL ARCHAEOLOGICAL

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TENTH IMPRESSION

PRINTED IN UNITED STATES OF AMERICA

PREFACE TO THE FIFTH EDITION

It is nine years since the first edition of "The Practical Book of Oriental Rugs" was published. Two years later the second (revised) edition was published. Since then two other (unrevised) editions have been issued, and the fifth now appears, more profusely illustrated with color plates than any of the previous ones. The first edition contained ten color plates and the second, third and fourth twenty, while the present one has thirty-two, four of the old ones having been discarded and sixteen new ones added.

It is most gratifying to both author and publisher that the previous editions have met with such a remarkable sale, the output during 1919 being the largest of any since the first year of publication. The foreign sales have increased each year, those of 1919 being nearly three times those of the first year, orders having been received from nearly all parts of the civilized world.

The author wishes especially to call attention to the great change in the prices of rugs since the

PREFACE

beginning of the World War. Good antique pieces have advanced from 500 per cent. to 800 per cent. and commercial pieces from 100 per cent. to 400 per cent. The scale of prices given, therefore, in Part II of this book does not apply to present conditions.

A prominent New York art dealer, who has made annual trips through the rug-making countries of the Orient during the last decade, bravely set out again immediately after the signing of the armistice. He was obliged to travel many thousands of miles out of his way and to endure many hardships, but, owing to the poverty and disruption of households occasioned by losses in the recent war, he succeeded in getting several hundred pieces, which he had tried many years to secure. Likewise, importers of all countries have sent their representatives into the Orient, who have made a house-to-house canvass, buying up all the good pieces with which the people were willing to part. This accounts for the recent influx of Oriental rugs, but they are going fast even at the enormous prices asked for them and soon the supply will be exhausted. To be sure, several large factories have been established in the Orient, where weaving will be done by hand, as in the past, but when we consider the fact that

PREFACE

the Oriental of to-day is no longer the Oriental of yesterday; that he has been Europeanized and will demand the European standard of wages for his labor instead of a few pence per day as in the past, we shall readily understand that even his most ordinary products will cost many times what they did previous to the war.

Many in this country have in their homes pieces which have been in their family for years and which, whether personally appreciated or not, would, if sold to-day, bring from five to twenty-five times their original cost.

Those who have good Oriental rugs will do well to keep them, and those who ever hope to possess any had better get them now, even at the advanced cost, for they will surely grow more scarce and higher in price.

Most of the rug-making people have been annihilated or transported, and those left have eaten their sheep and made their wool into clothing. The family looms of the East are silent and broken and there will be little or no weaving in the future. It is one of the pitiful results of the war, for truly there is a wealth of beauty and a world of sentiment in these magic carpets of the Orient.

G. G. L.

PREFACE TO THE REVISED EDITION

It is most gratifying to both author and publishers that the first edition of "The Practical Book of Oriental Rugs" has been so quickly exhausted. Its rather remarkable sale, in spite of the fact that within the past decade, no less than seven books on the subject have been printed in English, proves that it is the practical part of the book that appeals to the majority.

The second edition has been prepared with the same practical idea paramount and quite a few new features have been introduced.

The color plates have been increased from ten to twenty; a chapter on Chinese rugs has been inserted; descriptions of three more rugs have been added and numerous changes and additions have been made to the text in general.

PREFACE

ORIENTAL rugs have become as much a necessity in our beautiful, artistic homes as are the paintings on the walls and the various other works of art. Their admirers are rapidly increasing, and with this increased interest there is naturally an increased demand for more reliable information regarding them.

The aim of the present writer has been practical—no such systematized and tabulated information regarding each variety of rug in the market has previously been attempted. The particulars on identification by prominent characteristics and detail of weaving, the detailed chapter on design, illustrated throughout with text cuts, thus enabling the reader to identify the different varieties by their patterns; and the price per square foot at which each variety is held by retail dealers, are features new in rug literature. Instructions are also given for the selection, purchase, care and cleaning of rugs, as well as for the detection of fake antiques, aniline dyes, etc.

PREFACE

In furtherance of this practical idea the illustrations are not of museum pieces and priceless specimens in the possession of wealthy collectors, but of fine and attractive examples which with knowledge and care can be bought in the open market to-day. These illustrations will therefore be found of the greatest practical value to modern purchasers. In the chapter on famous rugs some few specimens illustrative of notable pieces have been added.

In brief, the author has hoped to provide within reasonable limits and at a reasonable price a volume from which purchasers of Oriental rugs can learn in a short time all that is necessary for their guidance, and from which dealers and connoisseurs can with the greatest ease of reference refresh their knowledge and determine points which may be in question.

For many valuable hints the author wishes to acknowledge indebtedness to the publications referred to in the bibliography; to Miss Lillian Cole, of Sivas, Turkey; to Major P. M. Sykes, the English Consulate General at Meshed, Persia; to B. A. Gupte, F. Z. S., Assistant Director of Ethnography at the Indian Museum, Calcutta, India; to Prof. du Bois-Reymond, of Shanghai, China; to Dr. John G. Wishard, of the American

PREFACE

Hospital at Teheran, Persia; to Miss Alice C. Bewer, of the American Hospital at Aintab, Turkey; to Miss Annie T. Allen, of Brousa, Turkey; to Mr. Charles C. Tracy, president of Anatolia College, Morsovan, Turkey; to Mr. John Tyler, of Teheran, Persia; to Mr. E. L. Harris, United States Consulate General of Smyrna, Turkey; to Dr. J. Arthur Frank, Hamadan, Persia; and to Miss Kate G. Ainslie, of Morash, Turkey.

For the use of some of the plates and photographs acknowledgment is made to Mr. A. U. Dilley, of Boston, Mass.; to H. B. Claflin & Co., of New York City; to Mr. Charles Quill Jones, of New York City; to Miss Lillian Cole, of Sivas, Turkey; to Maj. P. M. Sykes, of Meshed, Persia; to Maj. L. B. Lawton, of Seneca Falls, N. Y.; to the late William E. Curtis, of Washington, D. C.; to *The Scientific American* and to *Good House-keeping* magazines; while thanks are due Mr. A. U. Dilley, of Boston, Mass.; to Liberty & Co., of London; to the Simplicity Co., of Grand Rapids, Mich.; to the Tiffany Studios and to Nahigian Bros., of Chicago, Ill., for some of the colored plates, and to Clifford & Lawton, of New York City, for the map of the Orient.

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INTRODUCTION

JUST when the art of weaving originated is an uncertainty, but there seems to be a consensus of opinion among archæologists in general that it was in existence earlier than the 24th century before Christ. The first people which we have been able with certainty to associate with this art were the ancient Egyptians. Monuments of ancient Egypt and of Mesopotamia bear witness that the products of the hand loom date a considerable time prior to 2400 B.C., and on the tombs of Beni-Hassan are depicted women weaving rugs on looms very much like those of the Orient at the present time. From ancient literature we learn that the palaces of the Pharaohs were ornamented with rugs; that the tomb of Cyrus, founder of the ancient Persian monarchy, was covered with a Babylonian carpet and that Cleopatra was carried into the presence of Cæsar wrapped in a rug of the finest texture. Ovid vividly described the weaver's loom. In Homer's *Iliad* we find these words: "Thus as he spoke he led them in and placed on couches spread with purple carpets o'er." The woman in the Proverbs of Solomon said, "I have woven my bed with cords, I have

INTRODUCTION

covered it with painted tapestry from Egypt." Job said: "My days are swifter than the weaver's shuttle and are spent without hope." Other places in the Bible where reference is made to the art of weaving are, Ex. 33, 35, Sam. 17, 7, and Isa. 38, 12. Besides Biblical writers, Plautus, Scipio, Horace, Pliny and Josephus all speak of rugs.

The Egyptian carpets were not made of the same material and weave as are the so-called Oriental rugs of to-day. The pile surface was not made by tying small tufts of wool upon the warp thread. The Chinese seem to have been the first to have made rugs in this way. Persia acquired the art from Babylon many centuries before Christ, since which time she has held the foremost place as a rug weaving nation.

There is no more fascinating study than that of Oriental rugs and there are few hobbies that claim so absorbing a devotion. To the connoisseur it proves a veritable enchantment: to the busy man a mental salvation. He reads from his rugs the life history of both a bygone and a living people. A fine rug ranks second to no other creation as a work of art and although many of them are made by semi-barbaric people, they possess rare artistic beauty of design and execution to which the master hand of Time puts the finishing touches. Each master-piece has its individuality,

INTRODUCTION

no two being alike, although each may be true in general to the family patterns, and therein consists their enchantment. The longer you study them the more they fascinate. Is it strange then that this wonderful reproduction of colors appeals to connoisseurs and art lovers of every country?

Were some of the antique or even the modern pieces endowed with the gift of speech what wonderfully interesting stories they could tell and yet to the connoisseur the history, so to speak, of many of these gems of the Eastern loom is plainly legible in their weave, designs and colors. The family or tribal legends worked out in the patterns, the religious or ethical meaning of the blended colors, the death of a weaver before the completion of his work, which is afterwards taken up by another, the toil and privation of which every rug is witness, are all matters of interest only to the student.

Americans have been far behind Europeans in recognizing the artistic worth and the many other advantages of the Oriental rug over any other kind. Twenty-five years ago few American homes possessed even one. Since then a marked change in public taste has taken place. All classes have become interested and, according to their resources, have purchased them in a manner characteristic of the American people, so that now some of the choicest gems in existence have found

MESHED PRAYER RUG

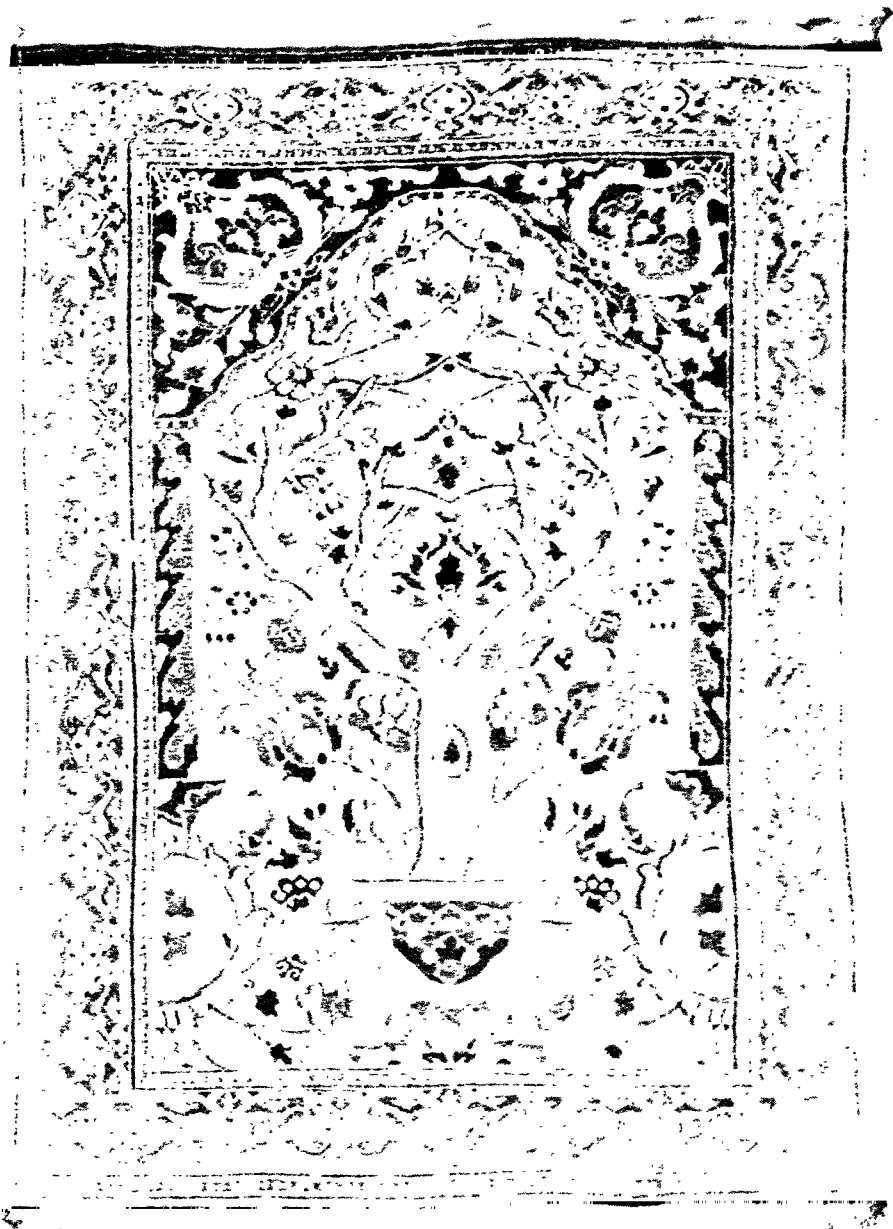
Size 4' \times 3'

FROM THE COLLECTION OF MR. J. S. HIPES, TRINIDAD, COL.

Prayer rugs of this class are exceedingly rare. This is the only one the author has ever seen. It is extremely fine in texture, having twenty-eight Senna knots to the inch vertically and sixteen horizontally, making four hundred and forty-eight knots to the square inch. tied so closely that it is quite difficult to separate the pile sufficiently to see the woof or warp threads. The central field consists of the tree of life in dark blue with red, blue and pink flowers upon a background of rich red.

The main border stripe carries the Herati design in dark blue and dark red upon a pale blue ground on each side of which are narrow strips of pink carrying alternate dots of red and blue.

(See page 209)



COST AND TARIFF

THE PRACTICAL BOOK OF ORIENTAL RUGS

COST AND TARIFF

THE value of an Oriental rug cannot be gauged by measurement any more than can that of a fine painting; it depends upon the number of knots to the square inch, the fineness of the material, the richness and stability of its colors, the amount of detail in design, its durability and, last but not least, its age. None of these qualifications being at sight apparent to the novice, he is unable to make a fair comparison of prices, as frequently rugs which appear to him to be quite alike and equally valuable may be far apart in actual worth.

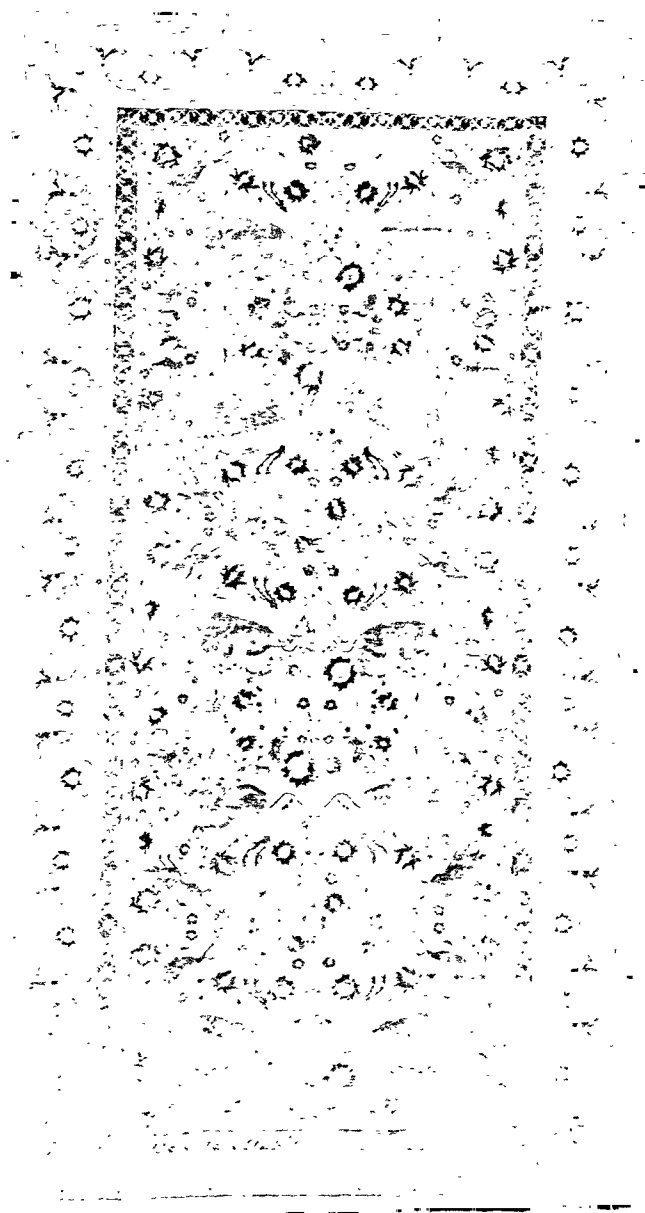
When we consider that from the time a rug leaves the weavers' hands until it reaches the final buyer there are at least from five to seven profits to pay besides the government tariffs thereon, it is no wonder that the prices at times seem exorbitant. The transportation charges amount to about ten cents per square foot.

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The Turkish government levies one per cent. export duty and the heavily protected United States levies forty per cent. ad valorem and ten cents per square foot besides, all of which alone adds over fifty per cent. to the original cost in America, and yet should we estimate the work upon Oriental rugs by the American standard of wages they would cost from ten to fifty times their present prices.

To furnish a home with Oriental rugs is not as expensive as it would at first seem. They can be bought piece by piece at intervals, as circumstances warrant, and when a room is once provided for it is for all time, whereas the carpet account is one that is never closed.

In the United States good, durable Eastern rugs may be bought for from sixty cents to ten dollars per square foot, and in England for much less. Extremely choice pieces may run up to the thousands. At the Marquand sale in New York City in 1902, a fifteenth century Persian rug (10-10 x 6-1) was sold for \$36,000, nearly \$550 a square foot. The holy carpet of the Mosque at Ardebil, woven at Kashan in 1536 and now owned by the South Kensington Museum, of London, is valued at \$30,000. The famous hunting rug, which was presented some years ago by the late



THE METROPOLITAN ANIMAL RUG

BY COURTESY OF THE METROPOLITAN MUSEUM OF FINE ARTS
NEW YORK CITY
(See page 337)

COST AND TARIFF

Ex-Governor Ames of Massachusetts to the Boston Museum of Fine Arts, is said to have cost \$35,000. The late Mr. Yerkes of New York City paid \$60,000 for his "Holy Carpet," the highest price ever paid for a rug. Mr. J. P. Morgan recently paid \$17,000 for one 20 x 15. Two years ago H. C. Frick paid \$160,000 for eight small Persians, \$20,000 apiece. Senator Clark's collection cost \$3,000,000, H. O. Havemeyer's \$250,000, and O. H. Payne's \$200,000.

Everything considered, the difference in cost per square foot between the average Oriental and the home product amounts to little in comparison to the difference in endurance. If one uses the proper judgment in selecting, his money is much better spent when invested in the former than when invested in the latter. While the nap of the domestic is worn down to the warp the Oriental has been improving in color and sheen as well as in value. This is due to the fact that the Eastern product is made of the softest of wool and treated with dyes which have stood the test of centuries and which preserve the wool instead of destroying it as do the aniline dyes.

In comparing the cost of furnishing a home with Oriental rugs or with carpets one should further take into consideration the fact that with

THE PRACTICAL BOOK OF ORIENTAL RUGS

carpets much unnecessary floor space must be covered which represents so much waste money. Also the question of health involved in the use of carpets is a very serious one. They retain dust and germs of all kinds and are taken up and cleaned, as a rule, but once a year. With rugs the room is much more easily kept clean and the furniture does not have to be moved whenever sweeping time comes around.

DEALERS AND AUCTIONS

DEALERS AND AUCTIONS

Few Europeans or Americans penetrate to the interior markets of the East where home-made rugs find their first sale. Agents of some of the large importers have been sent over to collect rugs from families or small factories and the tales of Oriental shrewdness and trickery which they bring back are many and varied. We have in this country many honest, reliable foreign dealers, but occasionally one meets with one of the class above referred to. In dealing with such people it is safe never to bid more than half and never to give over two-thirds of the price they ask you. Also never show special preference for any particular piece, otherwise you will be charged more for it. No dealer or authority may lay claim to infallibility, but few of these people have any adequate knowledge of their stock and are, as a rule, uncertain authorities, excepting in those fabrics which come from the vicinity of the province in which they lived. They buy their stock in large quantities, usually by the bale at so much a square foot, and then mark each according to their judgment so as to make the bale average up

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well and pay a good profit. So it is that an expert may occasionally select a choice piece at a bargain while the novice usually pays more than the actual worth. Every rug has three values, first the art value depending upon its colors and designs, second the collector's value depending upon its rarity, and third the utility value depending upon its durability. No dealer can buy rugs on utility value alone and he who sells Oriental rugs very cheap usually sells very cheap rugs.

It might be well right here to state that when rugs are sold by the bale the wholesaler usually places a few good ones in the bale for the purpose of disposing of the poor ones. Dealers can always find an eager market for good rugs, but poor ones often go begging, and in order to dispose of them the auction is resorted to. They are put up under a bright reflected light which shows them off to the best advantage; the bidder is allowed no opportunity for a thorough examination and almost invariably there are present several fake bidders. This you can prove to your own satisfaction by attending some auction several days in succession and you will see the same beautiful Tabriz bid off each time at a ridiculously low price, while those that you actually see placed into the hands of the deliveryman will average in price about the same as similar rugs at a retail store.

KHONABAZAR, CHH. BT.

SH. 11-10.

LOANED BY : E. DILLIET & CO.

WEAVER'S DESCRIPTION

An East Persian rug of especially heavy weave in robin egg blue, soft red and cream.
Design: Patterned center medallion, enclosed by broad blue corner bands and seven border stripes. A rug of elaborate conventionalized floral decoration with a modern rendition of Shah Abbas design in border.

(No. 307)

KHORASAN CARPET

Size 14' X 10'

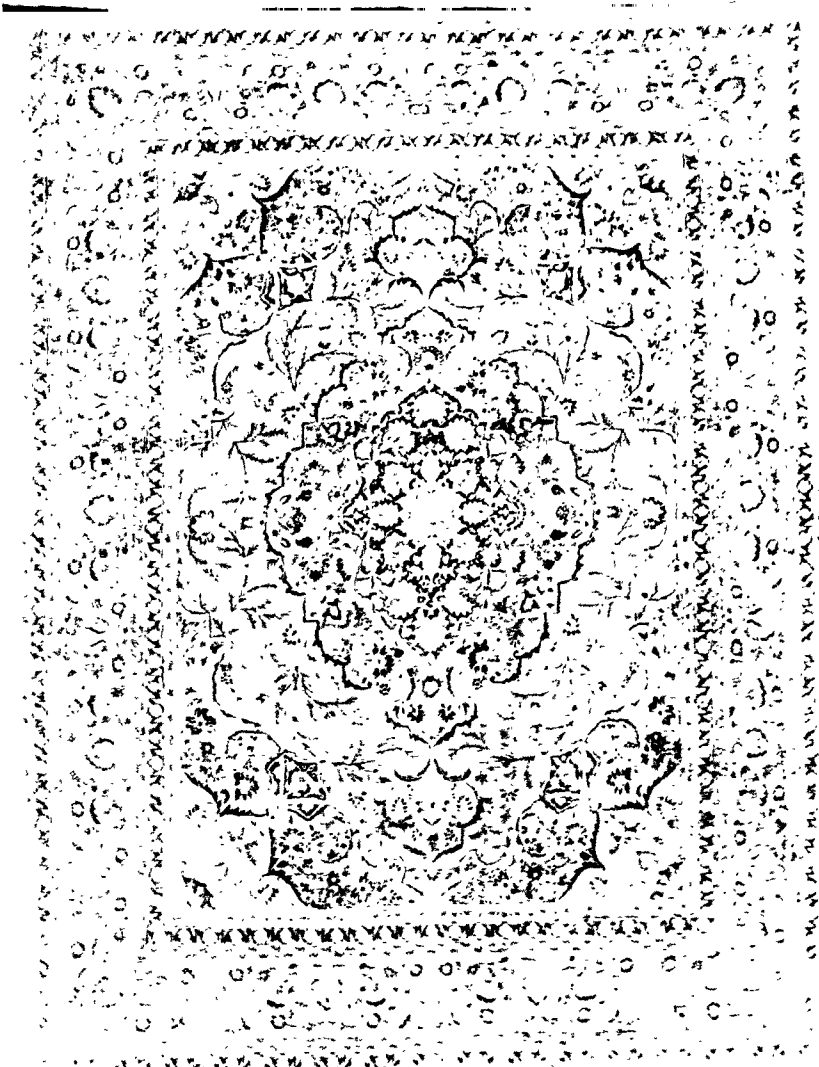
LOANED BY A. U. DILLEY & CO.

OWNER'S DESCRIPTION

An East Persian rug of especially heavy weave in robin egg blue, soft red and cream.

Design: Serrated centre medallion, confined by broad blue corner bands and seven border strips. A rug of elaborate conventionalized floral decoration, with a modern rendition of Shah Abbas design in border.

(See page 207)



ANTIQUES

ANTIQUES

The passion for antiques in this country has in the past been so strong that rugs showing signs of hard wear, with ragged edges and plenty of holes, were quite as salable as those which were perfect in every respect and the amateur collector of so-called "antiques" was usually an easy victim. Of late, however, the antique craze seems to be dying out and the average buyer of to-day will select a perfect modern fabric in preference to an imperfect antique one.

There is no question that age is an important factor in the beauty of a rug and that an antique in a state of good preservation is much more valuable than a modern fabric, especially to the collector, to whom the latter has little value. In order to be classed as an antique a rug should be at least fifty years old, having been made before the introduction of aniline dyes. An expert can determine the age by the method of weaving, the material used, the color combination, and the design, with more certainty than can the art connoisseur tell the age of certain European pictures,

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to which he assigns dates by their peculiarities in style. Every time a design is copied it undergoes some slight change until, perhaps, the original design is lost. This modification of designs also affords great assistance in determining their age. In the Tiffany studios in New York City can be seen a series of Feraghan rugs showing the change in design for several generations.

As a rule more knowledge concerning the age of a rug can be obtained from the colors and the materials employed than from the designs. An antique appears light and glossy when the nap runs from you, whereas it will appear dark and rich but without lustre when viewed from the other end. Such rugs are usually more or less shiny on the back and their edges are either somewhat ragged or have been overcast anew.

With the exception of a few rare old pieces which may be found in the palaces of rulers and certain noblemen, the Orient has been pretty well stripped of its antiques. Mr. Charles Quill Jones, who has made three trips through the Orient in search of old rugs, reports that region nearly bare of gems. During his last sojourn in those parts he has succeeded in collecting a considerable number of valuable pieces, but his success may be attributed to the poverty and disruption of house-

ANTIQUES

holds occasioned by the losses of the recent revolution in Persia. As especially rare he writes of having secured five pieces which were made during the reign of Shah Abbas in the 16th century. In England, France, Germany, Russia, Austria, Poland, and especially Bavaria, there are many fine old pieces, those of London, Paris, Berlin, Vienna, and Budapest being particularly noteworthy. The Rothschild collection in Paris contains many matchless pieces and the Ardebil Mosque carpet, which is in the South Kensington Museum, London, is without doubt the most famous piece of weaving in the world. According to the inscription upon it, it was woven by Maksoud, the slave of the Holy Place of Kashan, in 1536. It measures thirty-four feet by seventeen feet six inches and contains 32,000,000 knots. No doubt there are more good genuine antiques in Europe and America than in the entire Orient. They are to be found, as a rule, in museums and in private collections. A number of really old and very valuable pieces may be seen at the Metropolitan Museum of Fine Arts in New York City. The Yerkes collection of Oriental rugs, which has recently been disposed of at public sale by the American Art Galleries, contained nothing but Polish fabrics and Persian carpets of royal origin,

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made at some early date prior to the seventeenth century. Some of the most prominent collectors of the United States are Mr. J. Pierpont Morgan of New York City, who has one of the most valuable collections in the world; Mr. H. C. Frick of Pittsburg, Pa., Miss A. L. Pease of Hartford, Conn., Mr. C. F. Williams of Morristown, Pa., the Hon. W. A. Clark and Mr. Benjamin Altman of New York City, Mr. Theodore M. Davis of Newport, R. I., Mr. Frank Loftus, Mr. F. A. Turner and Mr. L. A. Shortell of Boston; Mr. J. F. Ballard of St. Louis and Mr. P. A. B. Widener of Elkins Park, Pa. The late Ex-Governor Ames of Massachusetts was an enthusiastic collector and possessed many fine pieces.

The late A. T. Sinclair of Allston, Mass., possessed over one hundred and fifty antiques, which he himself collected over twenty years ago from the various districts of Persia, Asia Minor, the Caucasus, Turkestan, and Beluchistan. Many of these pieces are from one hundred and fifty to two hundred and fifty years old and every one is a gem.

With the exception of an occasional old Ghiordes, Kulah, Bergama or Mosul, for which are asked fabulous prices, few antiques can now be found for sale. It is on account of the enor-



A PERSIAN RTG MERCHANT



EXPERT WEAVER AND INSPECTOR

ANTIQUES

mous prices which antiques bring that faked antiques have found their way into the market. Rugs may be artificially aged but never without detriment to them. The aging process is mostly done by cunning adepts in Persia or Constantinople before they are exported, although in recent years the doctoring process has been practised to quite an extent in the United States, and a large portion of the undoctored rugs which reach these shores are soon afterwards put through this process. The majority of dealers will tell you that there is comparatively little sale for the undoctored pieces. The chemically subdued tones and artificial sheen appeal to most people who know little about Oriental rugs.

For toning down the bright colors they use chloride of lime, oxalic acid or lemon juice; for giving them an old appearance they use coffee grounds, and for the creation of an artificial sheen or lustre the rugs are usually run between hot rollers after the application of glycerine or paraffin wax; they are sometimes buried in the ground for a time, and water color paints are frequently used to restore the color in spots where the acid has acted too vigorously. Such rugs usually show a slight tinge of pink in the white.

There is a class of modern rugs of good quality,

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good material, and vegetable dyed, but with colors too bright for Occidental taste. Such rugs are sometimes treated with water, acid, and alkali. The effect of the acid is here neutralized by the alkali in such a way that the colors are rendered more subdued and mellow in tone without resulting injury to the material.

What the trade speaks of as a "washed" rug is not necessarily a "doctored" one. There is a legitimate form of washing which is really a finishing process and which does not injure the fabric. It merely washes out the surplus color and sets the rest. The belief that only aniline dyes will rub off when wet and that vegetable ones will not do so is erroneous. If a rug is new and never has been washed the case is quite the opposite. For the reader's own satisfaction, let him moisten and rub a piece of domestic carpet. He will find that the aniline of the latter fabric is comparatively fast, whereas, in a newly made vegetable dyed Oriental, certain colors, especially the blues, reds and greens, will wipe off to a certain extent. After this first washing out, however, nothing other than a chemical will disturb the vegetable color.

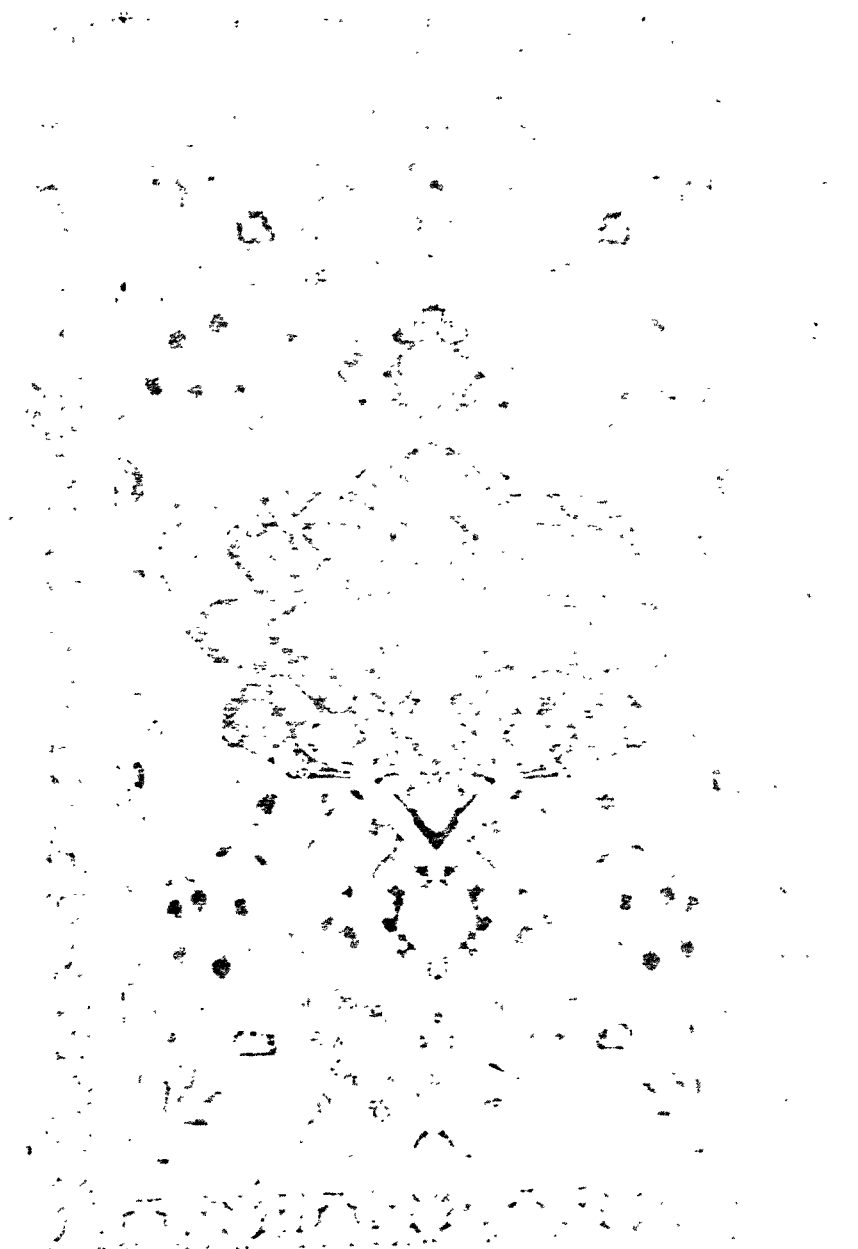
SARUK RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

One hundred and fifty knots to the square inch.

An unusually rare example of the craftsmanship of the people of this practically isolated portion of Persia.

Surrounding a magnificent medallion centre figure which in turn is supported by a double pendant effect, there is a wealth of floral ornamentation in a field which abounds in delicate tracery of stems and leaves exemplifying in a marked degree the patient care with which these craftsmen wrought.



ADVICE TO BUYERS

ADVICE TO BUYERS

No set of rules can be furnished which will fully protect purchasers against deception. It is well, however, for one, before purchasing, to acquire some knowledge of the characteristics of the most common varieties as well as of the different means employed in examining them.

In the first place, avoid dealers who fail to mark their goods in plain figures. Be on the safe side and go to a reliable house with an established reputation. They will not ask you fancy prices. If it is in a department store be sure you deal with some one who is regularly connected with the Oriental rug department. You would never dream of buying a piano of one who knows nothing of music. So many domestic rugs copy Oriental patterns that many uninformed people cannot tell the difference. The following are some of the characteristics of the Eastern fabrics which are not possessed by the Western ones. First, they show their whole pattern and color in detail on the back side; second, the pile is composed of rows of distinctly tied knots, which are made plainly visible by separating it; third, the sides are either overcast with colored wool or have a narrow

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selvage; and fourth, the ends have either a selvage or fringe or both.

In buying, first select what pleases you in size, color, and design, then take time and go over it as thoroughly as a horseman would over a horse which he contemplates buying. Lift it to test the weight. Oriental rugs are much heavier in proportion to their size than are the domestics. See if it lies straight and flat on the floor and has no folds. Crookedness detracts much from its value. Take hold of the centre and pull it up into a sort of cone shape. If compactly woven it will stand alone just as a piece of good silk will. Examine the pile and see whether it is long, short or worn in places down to the warp threads; whether it lies down as in loosely woven rugs or stands up nearly straight as in closely woven rugs; also note the number of knots to the square inch and whether or not they are firmly tied. The wearing qualities depend upon the length of the pile and the compactness of weaving. Separate the pile, noting whether the wool is of the same color but of a deeper shade near the knot than it is on the surface or if it is of an entirely different color. Vegetable dyes usually fade to lighter shades of the original color, while anilines fade to different colors, one or another of the dyes used in combination entirely disappearing at times and others

ADVICE TO BUYERS

remaining. This will also be noticeable, to a certain extent, when one end of the fabric is turned over and the two sides are compared. Two rugs may be almost exactly alike in every respect excepting the dye, the one being worth ten to fifteen times as much as the other.

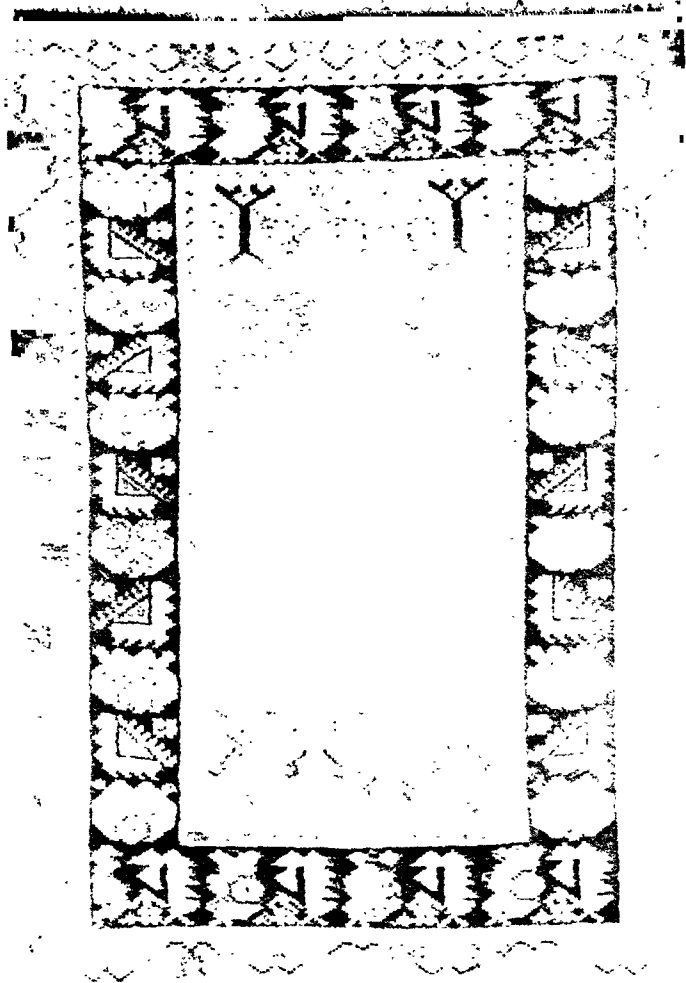
A good way to test the material is to slightly burn its surface with a match, thus producing a black spot. If the wool is good the singed part can be brushed off without leaving the slightest trace of the burn. The smell of the burnt wool will also easily be recognized. Ascertain the relative strength of the material, making sure that the warp is the heaviest and strongest, the pile next and the woof the lightest. If the warp is lighter than the pile it will break easily or if the warp is light and the weaving loose it will pucker. Rugs whose foundation threads are dry and rotten from age are worthless. In such pieces the woof threads, which are the lightest, will break in seams along the line of the warp when slightly twisted.

Examine the selvage. It will often indicate the method of its manufacture, showing whether it is closely or loosely woven, for the selvage is a continuation of the groundwork of the rug itself. Also notice the material, whether of hair, wool or cotton. Separate the pile and examine the woof,

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noting the number of threads between each row of knots. If possible pull one of them out. In the cheaper grade of rugs you will often find two strands of cotton and one of wool twisted together. Such rugs are very likely some time to bunch up, especially if washed. See if the selvage or warp threads on the sides are broken in places. If so it would be an unwise choice. Now turn the rug over and view it from the back, noting whether repairs have been made and, if so, to what extent. View it from the back with the light shining into the pile to see if there are any moths. Pat it and knock out the dust. In some instances you will be surprised how thoroughly impregnated it will be with the dust of many lands and how much more attractive the colors are after such a patting. Rub your hand over the surface with the nap. If the wool is of a fine quality a feeling of electric smoothness will result, such as is experienced when stroking the back of a cat in cold weather.

Finally, before coming to a decision regarding its purchase, have it sent to your home for a few days. There you can study it more leisurely and may get an idea as to whether or not you would soon tire of the designs or colors. While you have it there do not forget to take soap, water and a stiff brush and scrub well some portion of it,



BERGAMA PRAYER RUG
Size 3'8" x 2'7"
PROPERTY OF MR. GEORGE BAUSCH
(See page 237)

ADVICE TO BUYERS

selecting a part where some bright color such as green, blue or red joins a white. After the rug has thoroughly dried notice whether or not the white has taken any of the other colors. If so, they are aniline.

A rather vulgar but very good way of telling whether a rug is doctored or not is to wet it with saliva and rub it in well. If chemically treated it will have a peculiar, disagreeable, pungent odor.

A fairly accurate way of determining the claim of the fabric to great age is to draw out a woof thread and notice how difficult it is to straighten it, even after days of soaking in water. Unless one is an expert, he should refrain from relying upon his own judgment in buying a rug for an antique.

It may be interesting to know the meaning of the tags and seals so frequently found on rugs. The little square or nearly square cloth tag that is so frequently attached at one corner to the under surface by two wire clasps has on it the number given to that particular piece for the convenience of the washer, the exporter, the importer and the custom officials. The rug is recorded by its number instead of by its name to avoid confusion and to save labor. The round lead seal which is frequently attached to one corner of the rug by a flexible wire or a string, especially among

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the larger pieces, is the importer's seal, on one side of which will be found his initials. These also are of great assistance to the custom officials.

Before closing this chapter a few words in regard to the selection of rugs for certain rooms might be acceptable, though this is, to a large extent, a matter of individual taste; yet in making a selection one should have some consideration for the decorations and furniture of the room in which the rugs are to be laid and they should harmonize with the side walls, whether the harmony be one of analogy or of contrast. The floor of a room is the base upon which the scheme of decoration is to be built. Its covering should carry the strongest tones. If a single tint is to be used the walls must take the next gradation and the ceiling the last. These gradations must be far enough removed from each other in depth of tone to be quite apparent but not to lose their relation. Contrasting colors do not always harmonize. A safe rule to follow would be to select a color with any of its complementary colors. For instance, the primary colors are red, blue, and yellow. The complementary color of red would be the color formed by the combination of the other two, which in this case would be green (composed of yellow and blue); therefore red



SYMBOLIC PERSIAN SILK (TABRIZ) RUG
(See page 316)

ADVICE TO BUYERS

and green would form a harmony of contrast. Likewise red and blue make violet, which would harmonize with yellow; red and yellow make orange, which would harmonize with blue, etc.

Light rooms of Louis XVI style would hardly look as well with bright, rich colored rugs as they would with delicately tinted Kirmans, Saruks, and Sennas. Nor would the latter styles look as well in a Dutch dining room, finished in black oak, as would the rich, dark Bokharas and Feraghans. Mission rooms also require the dark colored rugs. If the room is pleasing in its proportion and one rug is used it should conform as nearly in proportion as possible. If the room is too long for its width select a rug which will more nearly cover the floor in width than it will in length. A rug used in the centre of a room with considerable floor area around it decreases the apparent size of the room. Long rugs placed lengthwise of a room increase its apparent length, while short rugs placed across a room decrease its apparent length, and rugs with large patterns, like wall paper with large patterns, will dwarf the whole apartment. The following ideas are merely offered as suggestions without any pretension whatever to superiority of judgment.

For a VESTIBULE a long-naped mat, which

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corresponds in shape to the vestibule and covers fully one-half of its surface, such for instance as a Beluchistan or a Mosul. Appropriate shorter naped pieces may be found among the Anatolians, Meles, Ladiks or Yuruks. As a rule the dark colored ones are preferable.

HALL.—If the hall is a long, narrow one, use long runners which cover fully two-thirds of its surface. Such may be found among the Mosuls, Sarabands, Hamadans, Ispahans, Shirvans, and Genghis.

For a reception hall a Khiva Bokhara, a Yomud, a dark colored Mahal, or several Kazaks or Karabaghs would look well if the woodwork is dark. If the woodwork is light several light colored Caucasian or Persian pieces such as the Daghestans, Kabistans, Sarabands, Hamadans, or Shiraz would be appropriate.

RECEPTION ROOM.—A light colored Kerman-shah, Tabriz, Saruk, Senna, or Khorasan. Usually one large piece which covers from two-thirds to three-fourths of the floor surface is the most desirable.

LIVING ROOM.—For this room, which is the most used of any in the home, we should have the most durable rugs and as a rule a number of small or medium sized pieces, which can be easily

ADVICE TO BUYERS

shifted from one position to another, are preferable. Here, too, respect must be had for harmony with the side walls, woodwork and furniture, as it is here that the family spend most of their time and decorative discord would hardly add to one's personal enjoyment. Many appropriate selections may be made from the Feraghans, Ispahans, Sarabands, Shiraz, Mosuls, Daghestans, Kabistans, and Beluchistans.

DINING ROOM.—Ordinarily nothing would be more appropriate than one of the Herez or Sultanabad productions unless the room be one of the Mission style, in which case a Khiva Bokhara would be most desirable. Small pieces would not be suitable.

LIBRARY OR DEN.—One large or several small pieces, usually the dark rich shades are preferable, such for instance as are found in the Khivas, Yomuds, Kurdistans, Feraghans, Shiraz, Kazaks, Beluchistans or Tekke Bokharas, the predominating color selected according to the decorations of the room.

BATH ROOM.—One heavy long-piled, soft piece such as are some of the Bijars or Mosuls in light colors.

BEDROOMS.—For chambers where colors rather than period styles are dominant and where large

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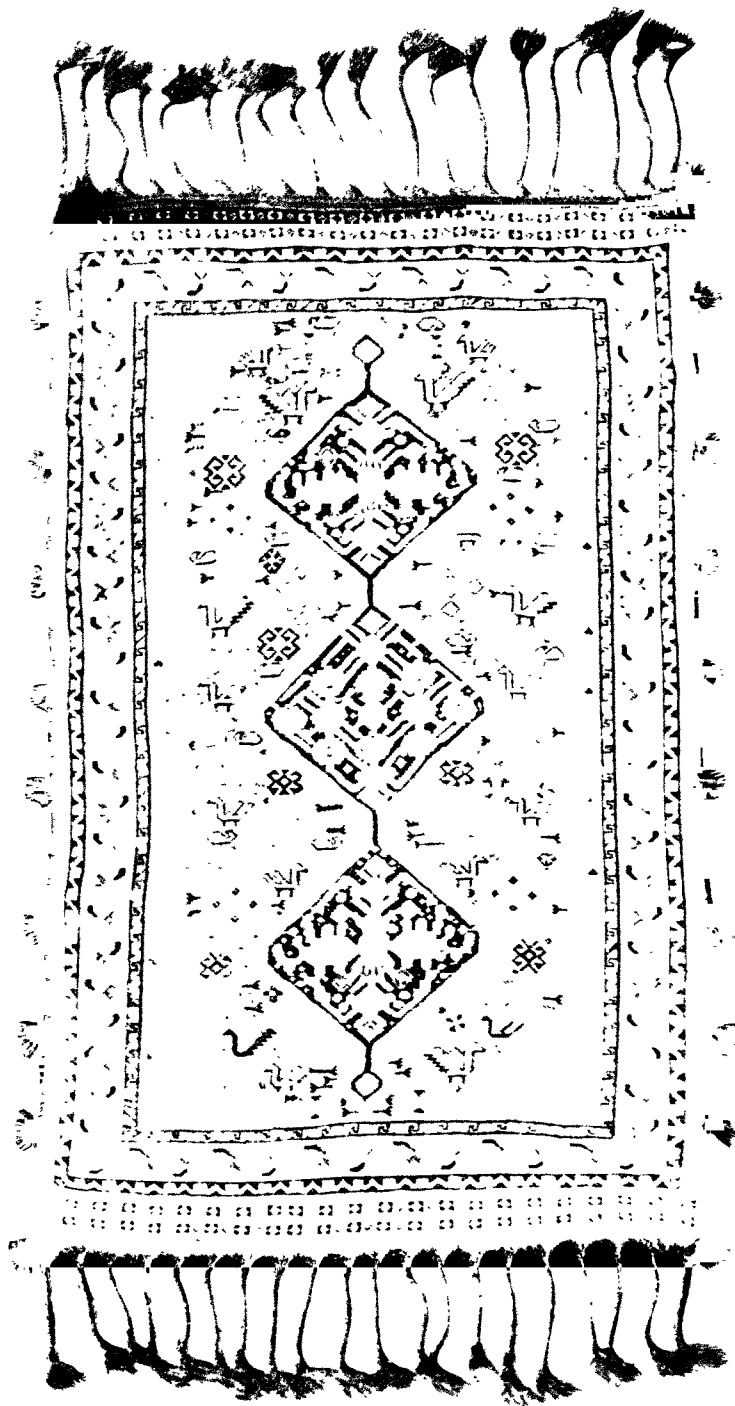
rugs are never appropriate, prayer rugs like those of the Kulah, Ghiordes, Ladik, Anatolian, or Daghestan varieties are to be desired. Those with yellow as the predominating color blend especially well with mahogany furniture if the walls are in buff or yellow tones. The Nomad products are especially desirable for bedrooms on account of the comfort which they afford. Being thick and soft the sensation to the tread is luxurious. An occasional Anatolian, Ladik, Bergama, Meles, or Bokhara mat placed before a dresser or a wash-stand; a Shiraz pillow on the sofa; a Senna Ghileem thrown over a divan; a Shiraz, Mosul, or Beluchistan saddle-bag on a Mission standard as a receptacle for magazines; a silk rug as a table spread, etc., will all add greatly to the Oriental effect.

SHIRAZ RUG

BY COURTESY OF NAHIGIAN BROS., CHICAGO, ILL.

This piece is typical of its class with the small tassels of wool on the side edging; with the ornamental web and the braided warp threads at each end, also the pole medallion and the numerous bird forms throughout the field.

(See page 204)



THE HYGIENE OF THE RUG

THE HYGIENE OF THE RUG

In all the literature on Oriental Rugs no mention has been made of their sanitary condition when laid on the floors of our homes. In response to a letter of inquiry, one of our American missionaries, a young lady stationed at Sivas, Turkey in Asia, who very modestly objects to the use of her name, so well explained the condition of affairs that portions of her letter given verbatim will prove most interesting. She says:

“ In Sivas there are a number of rug factories in which are employed many thousand little girls, ages ranging from four years upward. They work from twelve to fourteen hours a day and I believe the largest amount received by them is five piasters (less than twenty cents) and the small girls receive ten to twenty paras (a cent or two). These factories are hotbeds of tuberculosis and we have many of these cases in our Mission Hospital. Of course this amount of money scarcely keeps them in bread and in this underfed condition, working so long in ill ventilated rooms, they quickly succumb to this disease. These girls are

THE PRACTICAL BOOK OF ORIENTAL RUGS

all Armenians in that region. The Turks do not allow their women and children to work in public places. The Armenians are going to reap a sad harvest in the future in thus allowing the future wives and mothers of their race to undermine their health working in these factories. These rugs are all exported to Europe and America.

“No matter what part of the city you pass through this time of the year you will see looms up in the different homes and most of the family, especially the women and children, working on these rugs, and it is very interesting to watch them and to see how skilful even the small children grow in weaving these intricate patterns. Making rugs in the homes is quite different from making them in the factories, for in the summer at least they have plenty of fresh air.

“No doubt many rugs made in these homes are filled with germs of contagious diseases, for they use no precautions here when they have such diseases in the family, and usually the poor people only have one room, and if a member of the family is stricken with smallpox or scarlet fever the rest of the family continue to work on the rug often in the same room.”

Another correspondent from Marash, Turkey in Asia, says, “If you are interested in humanity

THE HYGIENE OF THE RUG

as well as in rugs, please put in a strong plea against some of these factories which are employing children who can scarcely speak. These little babies sit from morning till evening tying and cutting knots in damp and poorly ventilated places. Is it a wonder that diseases, especially tuberculosis, are developing rapidly among them?"

A third correspondent says, "Often rugs upon which patients have died from contagious diseases are sold without cleaning. In fact, they are rarely cleaned."

Upon receipt of the above a letter of inquiry was at once sent to the Treasury Department at Washington regarding the disinfection of textiles from the Orient immediately upon their arrival into this country, to which we were informed that "The Surgeon-General of the Public Health and Marine Hospital Service stated that such rugs, if originating in parts or places infected with quarantinable diseases, would be required to be disinfected under the quarantine laws." This sounds sensible, but when the rugs are sent from all parts of the Orient to Constantinople, from whence they are shipped in bales to the United States, pray how can the Surgeon-General discriminate? The only safe way is for the govern-

THE PRACTICAL BOOK OF ORIENTAL RUGS

ment to have strict laws regarding their immediate and thorough disinfection. We already have a law which requires the disinfection of hides before they are shipped to this country. It reads: "Officers of the customs are directed to treat hides of neat cattle shipped to the United States without proper disinfection as prohibited importations, and to refuse entry of such hides." Also, "the disinfection of such hides in this country or storage of the same in general order warehouses will not be permitted, for the reason that the passage of diseased hides through the country or their storage with other goods will tend to the dissemination of cattle disease in the United States." (See Section 12 of the Tariff Act of August 5, 1909.)

Ex-President Taft once recommended a new department of public health whose duty it would be to consider all matters relating to the health of the nation. If his suggestions are carried out no doubt the question of disinfecting Oriental imports will be satisfactorily disposed of.

Until then we should see to it that all Oriental rugs are at least clean and free from dust before allowing them to be delivered in our homes. The great majority of these rugs, when leaving the

THE HYGIENE OF THE RUG

Orient, are impregnated with dust from their adobe floors and, if free of this dust, they have in all probability been pretty thoroughly cleaned by some reliable importer or dealer, the majority of whom are beginning to realize the importance of this procedure.

ANTIQUE ANATOLIAN MAT

Size 3' 5" × 1' 10"

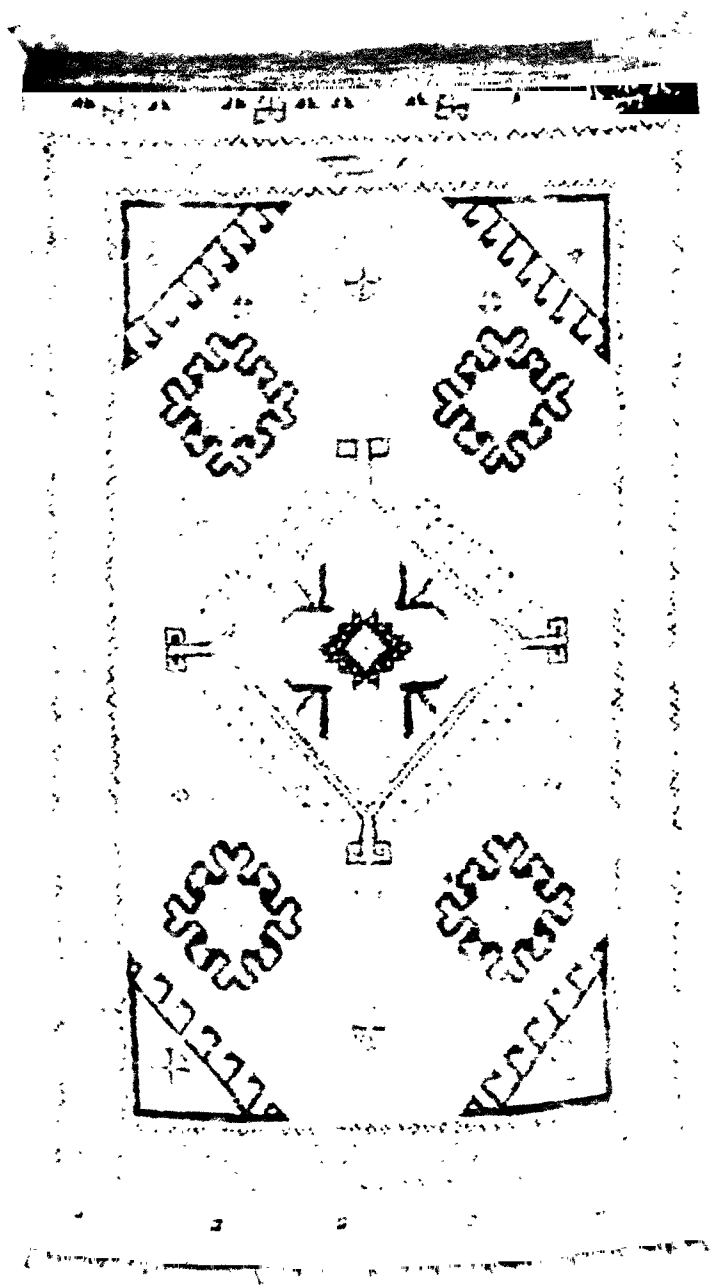
FROM THE COLLECTION OF THE AUTHOR

Knot. Nine to the inch vertically and eight horizontally, making seventy-two to the square inch.

This is a most unusual piece. It has a long nap, is tied with the Turkish knot and in many respects resembles the Bergama while on the back it has a distinctly Khorasan appearance. It is an old piece with a most lustrous sheen and the colors are of the best, every one being of exactly the same tint on the surface as it is down next to the warp threads.

The prevailing color is a rich terra cotta with figures of lilies in olive-green, old rose, blue and white. There are also a number of six-petaled flowers in red, white and blue. In the centre there is a diamond-shaped medallion with triangular corner pieces to match, all of which are outlined in natural black wool. The nap is so cut as to give the surface the characteristic hammered-brass appearance so common in many of the antique Bergamas and the lustre is such as is only found in the very old pieces.

(See page 234)



THE CARE OF RUGS

THE CARE OF RUGS

There is a popular idea that an Oriental rug will never wear out and that the harder it is used the more silky it will grow. This is an erroneous idea and many rugs that would be almost priceless now are beyond repair, having fallen into the hands of people who did not appreciate them and give them the proper care. Oriental rugs cannot be handled and beaten like the domestics without serious injury. In the Orient they receive much better treatment than they do at our hands. There they are never exposed to the glare of a strong light and are never subjected to the contact of anything rougher than the bare feet. The peculiar silkiness of the nap so much admired in old pieces is due to the fact that the Oriental never treads on them with his shoes.

Large rugs, having a longer pile, resist more the wear and tear from the shoes, but they must be handled with greater care than the small ones, as, being heavier, the warp or woof threads are more liable to break.

As a rule rugs should be cleaned every week or two. Never shake them or hang them on a line,

THE PRACTICAL BOOK OF ORIENTAL RUGS

as the foundation threads may break, letting the knots slip and spread apart. There are more rugs worn out in this way than by actual service. Lay them face downward on the grass or on a clean floor and gently beat them with something pliable like a piece of rubber hose cut in strips. With a clean broom sweep the back, then turning them over, sweep across the nap each way, then with the nap. Brushing against the nap is most harmful, as it may loosen the knots and force the dust and dirt into the texture. Finally dampen the broom or, better still, dampen a clean white cloth in water to which a little alcohol has been added, and wipe over the entire rug in the direction in which the nap lies. The sweeping process keeps the end of the pile clean and bright and gives it a silky, lustrous appearance. Sometimes clean, dampened sawdust can be used and, in the winter time, nothing is better than snow, which will clean and brighten them wonderfully.

Many rugs are improved by an occasional washing. It is usually advisable to have some reliable man, who understands this work, to do it for you, as it is quite a task and few homes have a suitable place for it. A good concrete floor will answer nicely. With a stiff brush, a cake of castile or wool soap and some warm water give

THE CARE OF RUGS

the pile a thorough scrubbing in every direction excepting against the nap. Rinse with warm water, then with cold, turning the hose upon it for fifteen or twenty minutes. Soft water is preferable if it can be obtained. Finally, with a smooth stick or a wooden roller, squeeze the water out by stroking it in the direction of the nap. This stroking process should be continued for some time, after which the rug is spread out on a roof face upward for several clear days.

Unless rugs are frequently moved or cleaned moths are sure to get into them. Sweeping alone is not always sufficient to keep them out. For this purpose the compressed air method is *par excellence*.

If you expect to close your home for several weeks or months do not leave your rugs on the floor. After having all necessary repairs made have them thoroughly cleaned by the compressed air process, then place them in canvas or strong paper bags, sealing them tightly. A large rug may be wrapped with clean white paper, then with tar paper. It is better to roll than to fold them, but if folded always see that the pile is on the inside, else bad creases may be made in them which may never come out. They should be stored

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in a dry, airy room, as they readily absorb moisture.

When a rug shows a tendency to curl on the corners only, a very good idea is to weight it down with tea lead which is folded in such a way as to make a piece about four inches long, one inch wide and one-eighth of an inch thick. This is inclosed in a cloth pocket which is sewed to the under side of the rug at the corners so that its length lies in the direction of the warp.

Many rugs that are crooked may easily be straightened by tacking them face downward in the proper shape and wetting them. They should be kept in that position until thoroughly dried and shrunken to the proper shape. Obstinate and conspicuous stains may be removed by clipping the discolored pile down flat to the warp, carefully pulling out the knots from the back of the rug and having new ones inserted. This, however, with all other extensive repairs, should be done by one especially skilled in that line.

Considering the rapid increase in the price of good Oriental rugs within the past few years we should appreciate and care for all the fine examples which we already have in our possession.

ANALYSIS OF THE
PROGRESS OF THE

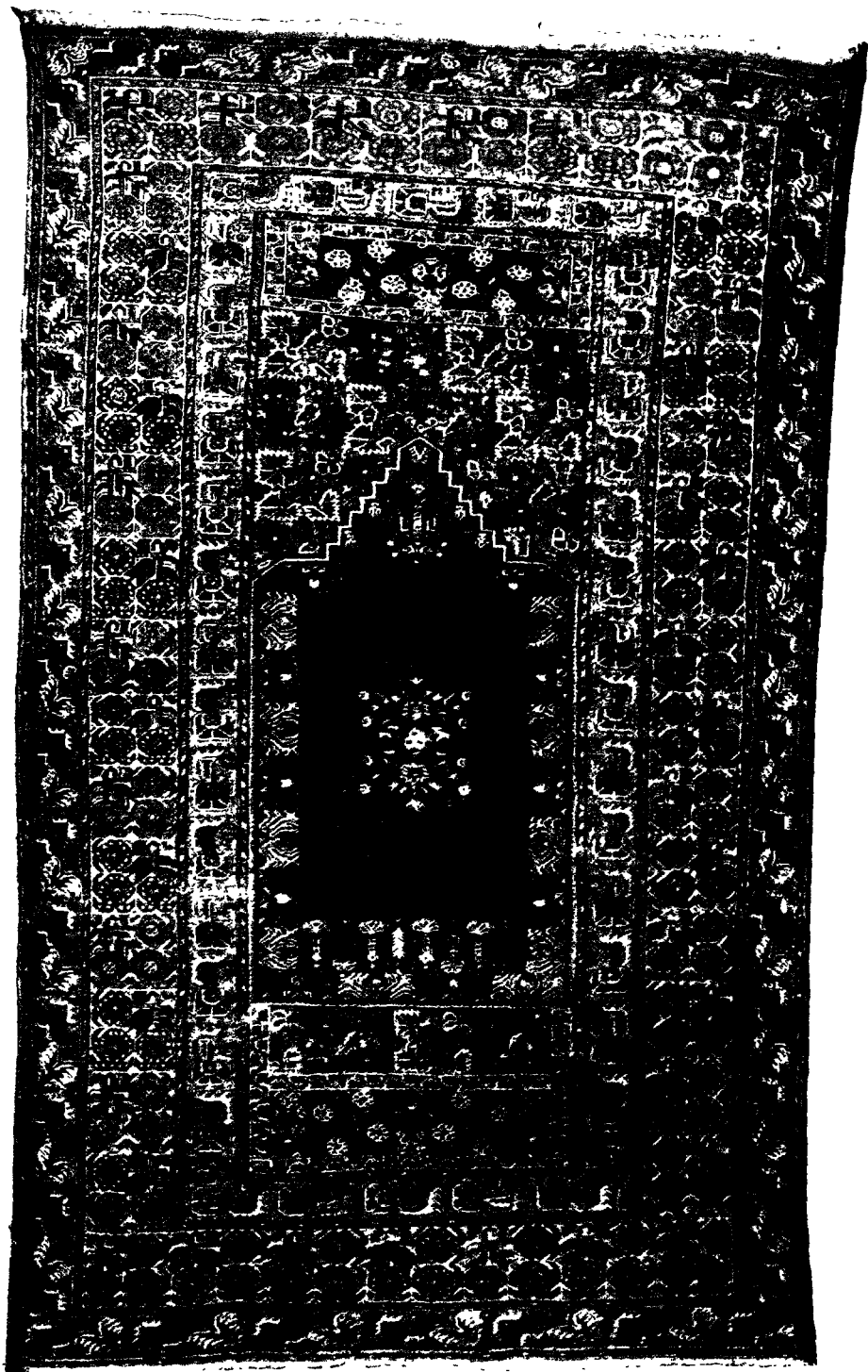
On the 1st of January, 1881, the progress of the
year has been such that it is necessary to
expect a further increase in the number of
it is the same as the year 1880, and the
in it has been the same as the year 1880,
eye when looking at the same as the year 1880,
color is a different color than the year 1880,
It is a typical color of the year 1880,
purple having the same color as the year 1880,
All the colors of the year 1880 are the same

ANTIQUE GHIORDES PRAYER RUG

PROPERTY OF NAHIGIAN BROS., CHICAGO, ILL.

OWNERS' DESCRIPTION.—This, the most valued of the Antique Anatolian rugs, is truly a symphony in color. Over two months of experimenting were necessary to make this color plate, and even as it is, the more than sixty different shades of red alone that are used in it are scarcely differentiated in the way that they appear to the eye when looking at the actual rug. Time has softened all of its colors to a delicate richness that is seldom found even in antiques.

It is a typical Ghiordes. The motif of the Mihrab or niche, the lantern hanging in it, the centre figure and the several borders are all characteristic of the famous Ghiordes rugs of its period.



THE MATERIAL OF RUGS

THE MATERIAL OF RUGS

The materials from which rugs are made, named in order of the ratio in which they are used, are wool, goats' hair, camels' hair, cotton, silk, and hemp.

WOOL.—The wool produced in the colder provinces is softer and better than that produced in the warmer provinces. Likewise that produced at a high altitude is superior to that from a lower altitude. The quality of the pasturage plays a most important part in the quality of the wool. For this reason no better wool is to be found anywhere in the world than from the provinces of Khorasan and Kurdistan. Very often the sheep are covered over with a sheet to protect and keep the wool in a clean, lustrous condition. The quality of the wool also depends to no small extent upon the age of the sheep from which it is taken, that from the young lambs being softer and more pliable than that from the older animals. The softest and most lustrous wool is that which is obtained by combing the sheep in winter and is

THE PRACTICAL BOOK OF ORIENTAL RUGS

known as kurk. From this some of the choicest prayer rugs are made.

GOATS' HAIR.—From the goats of some localities, especially in Asia Minor and Turkestan, is obtained a soft down which is used to a large extent in the manufacture of rugs. The straight hair of the goat is also used. It is of a light brown color and, as it will not dye well, is sometimes used without dyeing to produce brown grounds, as in some of the Kurdistan products. It is quite commonly used as a selvale and fringe in the Turkoman products. When wet it curls so tightly that it is difficult to spin it, therefore it is not always washed. This accounts for the strong odor which is especially noticeable in warm weather.

Mohair is obtained from the Angora goat of Asia Minor, while cashmere consists of the soft under-wool of the Cashmere goat of Tibet.

CAMELS' HAIR.—In Eastern Persia, Afghanistan, and Beluchistan are camels which produce a long woolly hair suitable for rug weaving which is never dyed, is silky and soft, has phenomenal durability and is used quite freely in the Hamadan, Mosul, and Beluchistan products. It is more expensive than sheep's wool but has one great drawback in that on the muggy days of summer it

THE MATERIAL OF RUGS

has a disagreeable odor. Most of the alleged camels' hair of commerce is a goats' hair pure and simple.

COTTON.—The majority of the finer Persian rugs have cotton warp and woof. It makes a much lighter, better and more compact foundation on which to tie the pile, and a rug with such a foundation will hold its shape much better. Seldom is cotton used for the pile excepting once in a great while a Bokhara may be found with small portions of the white worked in cotton.

SILK.—In the regions bordering on the Caspian Sea and in some parts of China where silk is plentiful it is used to quite an extent in the making of rugs, not only for the nap but frequently for the warp and woof as well. It makes a beautiful fabric, but of course will not wear like wool.

HEMP.—Hemp is seldom used in rug making for the reason that it rots quickly after being wet and the entire fabric is soon gone.

PREPARATION OF THE WOOL.—After being sorted, the wool is taken to a brook and washed thoroughly at intervals in the cold running water for several times until all foreign matters are removed, leaving the animal fat which gives it the soft, silky appearance. The results of wash-

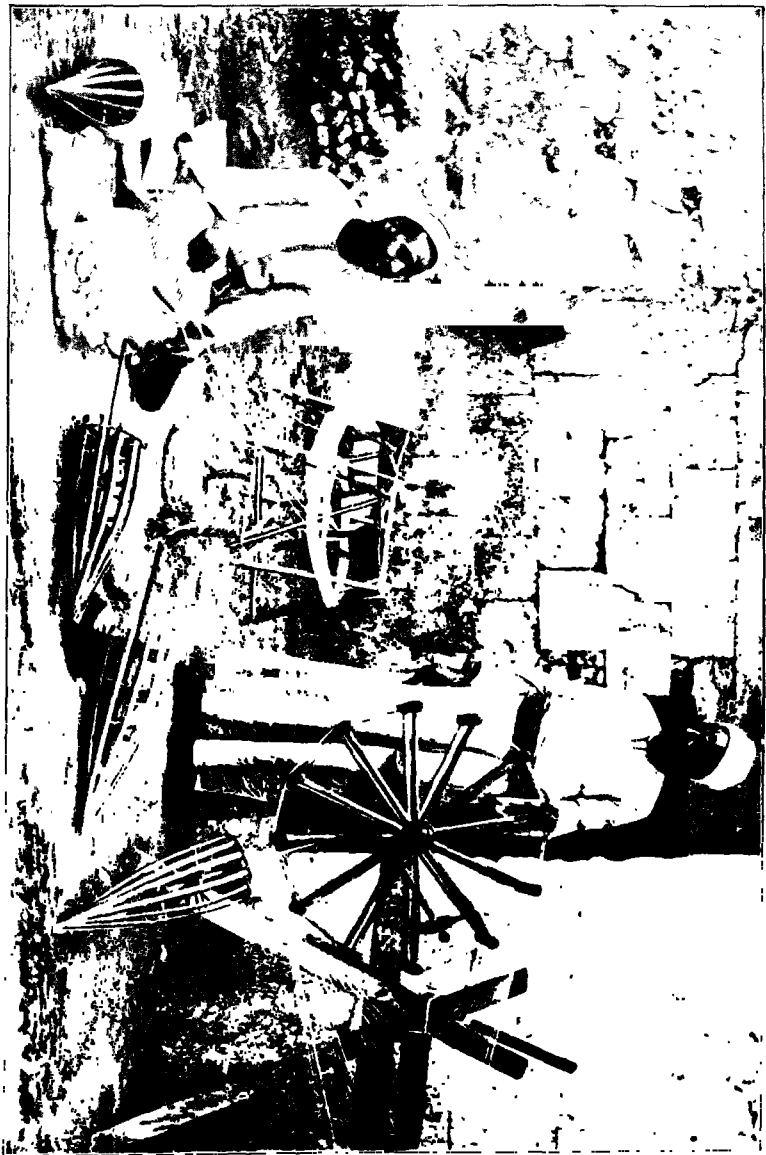
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ing depend to a certain extent upon the quality of the water used in the process, soft water giving much better results than does the hard.

After a thorough bleaching in the sun's rays it is placed in a stone vessel, covered with a mixture of flour and starch, then pounded with wooden mallets, after which it is again washed in running water for several hours and again dried in the sun. Under this process it shrinks in weight from forty to fifty per cent., and after being spun the yarn is sold everywhere for the same price as twice the amount of the raw material.

It is spun in three different ways. That which is intended for the warp is spun tightly and of medium thickness, that for the woof rather fine, and that for the pile heavy and loose.

There are so many different natural shades of wool that much of it can be utilized in its natural color. The dyeing is always done in the yarn, never in the loose fibres, and will be explained in the chapter under Dyes.



SPINNING THE WOOL.
COURTESY OF PESHMAN BROS., CHICAGO

DYES AND DYERS

LADIK PRAYER RUG

Size 7'2" x 4'

BY COURTESY OF NAHIGIAN BROS., CHICAGO, ILL.

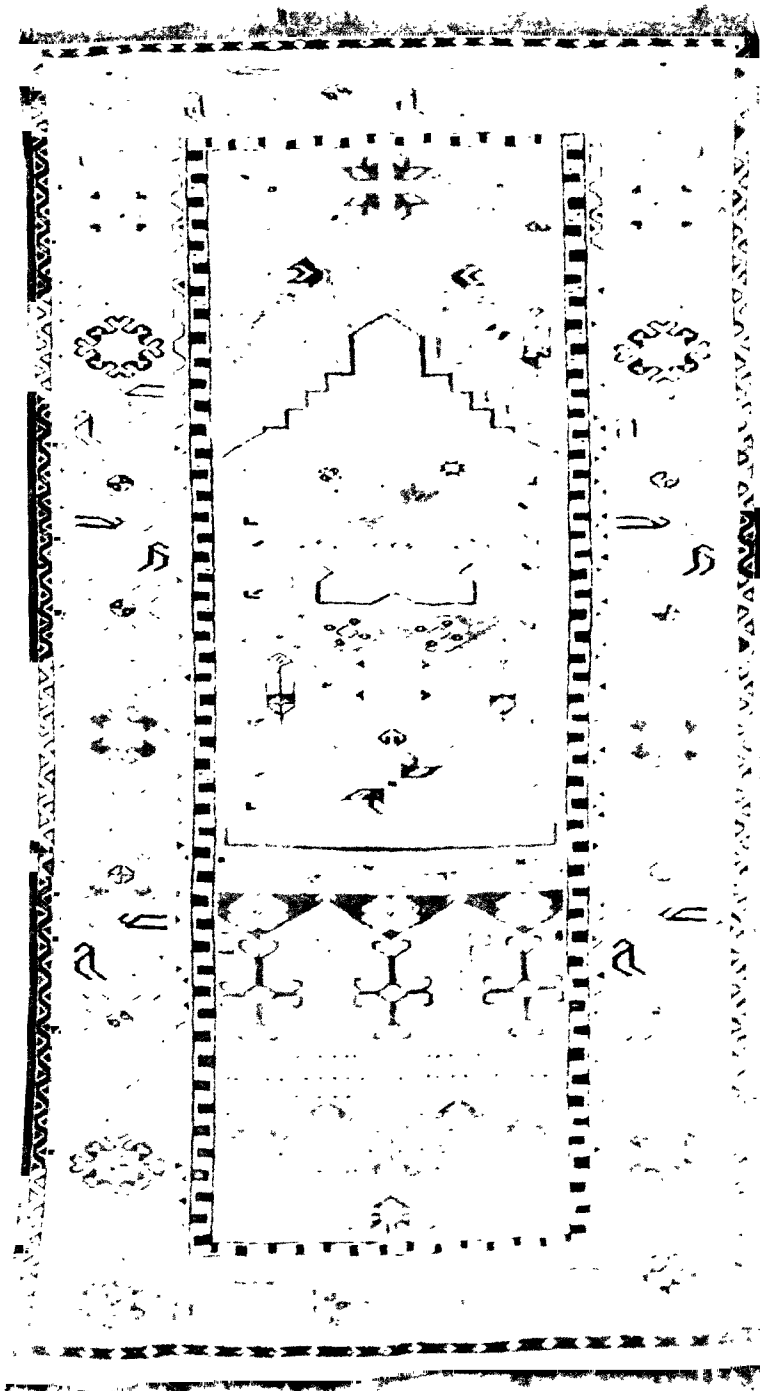
OWNERS' DESCRIPTION —These rare rugs, so renowned for their splendid coloring, are well represented by this specimen. The very unusual shade of green, the sacred color, the deep ivory, and the rich reds and blues are blended into each other in an artistic manner.

In and above the "Mihrab" or niche will be noted the "Ubrech" or pitcher, a most interesting design. It is from this "Ubrech" that water is poured upon the hands of the Mohammedan as he makes his ablutions. Wash basins are unknown in the Orient and no follower of Mohammed will consent to wash in anything except running water.

So the "Ubrech" is almost as important as the prayer rug itself, and the four reproductions on this rug emphasize to the devout Mohammedan owner that cleanliness is next important to Godliness.

Rhodian lilies, with long stems and inverted in the frieze below the "Mihrab" or niche, are an often noted feature of the Ladik prayer rugs.

(See page 228)



DYES AND DYERS

The secrets of the Eastern dye-pot are responsible for the unrivalled beauty and durability of the Oriental rug. These secrets of extracting coloring matter from roots, leaves, flowers, barks, and various other vegetable and animal products by a process of boiling, fermenting, etc., were guarded religiously and descended from father to son, many of them having been lost as the family became extinct. Each dyer or family of dyers has some peculiar and secret method of producing certain shades.

Our great knowledge of chemistry has aided us little in our effort to duplicate and produce certain colors which the Orientals produced with the simplest ingredients and without any knowledge of chemistry whatever. Every kind of plant from which dyestuff is obtained is a product of geographic environment, the quality of which depends upon certain conditions of climate and soil. For this reason those of one locality may be superior to those of another. On the other hand it must not be forgotten that there are many

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classes of vegetable dyes which are not scientifically or honestly made.

After the wool has gone through the washing process and dried it is dipped into one or more pots, according to the shade desired, for a certain length of time, when, without being wrung out, it is hung up over the dye-pot to drip and after being washed once more in cold water it finally is spread out in the sun. Even when the same process is followed each time it is seldom that two bunches of material dyed have exactly the same shade, as the density of the dye and its shade differs somewhat with each dip of wool from a previous pot. This probably accounts in part for the innumerable shadings seen in the rugs of certain localities. Formerly the dyers employed as mordants, valonia, pomegranate rind, sumac, and the barks of certain trees, but in some districts of late they use alum. This, with the lime solution in which the wool is washed before dyeing to increase the brilliancy of the dyes, makes the yarn brittle and lessens its wearing quality. Most vegetable dyes fade, but they fade into softer and more pleasing shades. The best colors for service are, as a rule, the blues, yellows, and reds, all of which improve greatly with age. The browns are apt to lose their lustre, while the blacks, which are really

DYES AND DYERS

mineral, being made by the action of vinegar on iron shavings, seem most corrosive and gradually eat the wool. Many of the antiques you will find in a splendid state of preservation with the exception of the black, which has eaten the pile down to the warp threads. Natural colored black and brown wools and brown camels' hair are frequently used and they are, of course, durable.

There is no doubt that the increasing demand in this country for the Eastern rug, together with the Russian influence in the Orient, tends towards more hasty commercial methods of manufacture and is, to a great extent, responsible for the introduction there of aniline dyes. The coal tar products have been readily accepted by the Eastern dyers, as they are cheaper, more easily used, and offer a greater number of brilliant shades, all of which appeal very much to the Oriental taste.

The aniline dyes are more commonly used through Asia Minor and, to some extent, in the Caucasus and even in Persia. In 1903 a law was enacted by the Persian government forbidding the importation of chemical dyes and seizing and destroying all fabrics in which they were used. It was also decreed that a dyer found guilty of using them would have his right hand cut off. The

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government has never been very strict in enforcing this law, else there would be at the present time many one-handed men in Persia.

As there is no such law in Asia Minor, fully seventy-five per cent. of the rugs now imported from that country are aniline dyed. The Kurdistan, Khorasan, and Kirman products, as well as those made by the Nomads in the Fars district of Persia, have been particularly free from outside influences and as a rule are honestly dyed.

The nomadic life of the Kurds in former times enabled them to gather plants more easily and so they were able to obtain good vegetable dyes. Now that they do not roam as much the result is, less vegetable and more aniline dyes. Formerly also, the best wool only was used by the Kurds for the making of rugs and the women chose only that which they knew would take the colors well. Now the men sell the best part of the wool and the women use what is left and press aniline dyes into service to hide any possible defect.

Some of the coal tar products will resist light, water, and air even better than many of the vegetable pigments, but the former have a tendency to make the wool fibres more brittle so that they break easily, while the latter preserve the wool and lengthen the life of the fabric.

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BIJAR RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A rug of great richness of tone and ornamentation. The product of a wild nomadic tribe, one wonders how a people of this class can find either inclination or the sense of proportion and harmony requisite to fashion so beautiful a fabric.

The central medallion shines forth from a field of blue so clearly one finds difficulty in directing the eye to corner piece and border, yet both are worthy of attentive study.

The rug is especially thick and soft of pile and of remarkably firm weave.

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DYES AND DYERS

Each nation uses to a large extent its favorite color, thus the Persian is partial to the dark greens and yellows, the Turk to the reds, and the Armenian to the blues. Asia Minor and Persia being countries of intense sunshine, in which the colors of the sky and land are most pronounced, the neutral tints and hues make little impression on such surroundings and are therefore little used. All the rug making people use more or less yellow, blue, orange, red, ruby, and green, excepting the Turk, who regards the latter as a sacred color and not to be trodden on. He therefore seldom uses it in any but those of the prayer design.

An expert can often distinguish between an aniline dyed rug and a vegetable dyed one merely by feeling of it, as the coal tar product robs the wool of its oil, making it stiffer, harder, and dryer. Another way to differentiate is to examine some of the white which lies next to some bright color like blue, red, orange, or green and see if it has become tinted with the brighter color. If not, wet the two and after they dry see if the white has taken any of the other color. If so it is probably aniline. In the Orient they use a string of amber beads with which to test the dyes. The beads are drawn over the surface of the rug so

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that the colors reflect through them. If aniline they are said to have a cloudy appearance, while if vegetable they have a clear wavy appearance. If there is any knowledge imparted by this test it certainly is only in the hands of the experienced. A vegetable dye will fade into a lighter tone of itself, while in a chemical dye some one of the colors used to make up the composite color will disappear. For instance a blue, which has been used with yellow to make green, may entirely disappear, leaving the yellow; thus in the aniline product the surface will show the changed color and the original color will show down next to the warp, while in the vegetable dyed product there will simply be two shades of the same color.

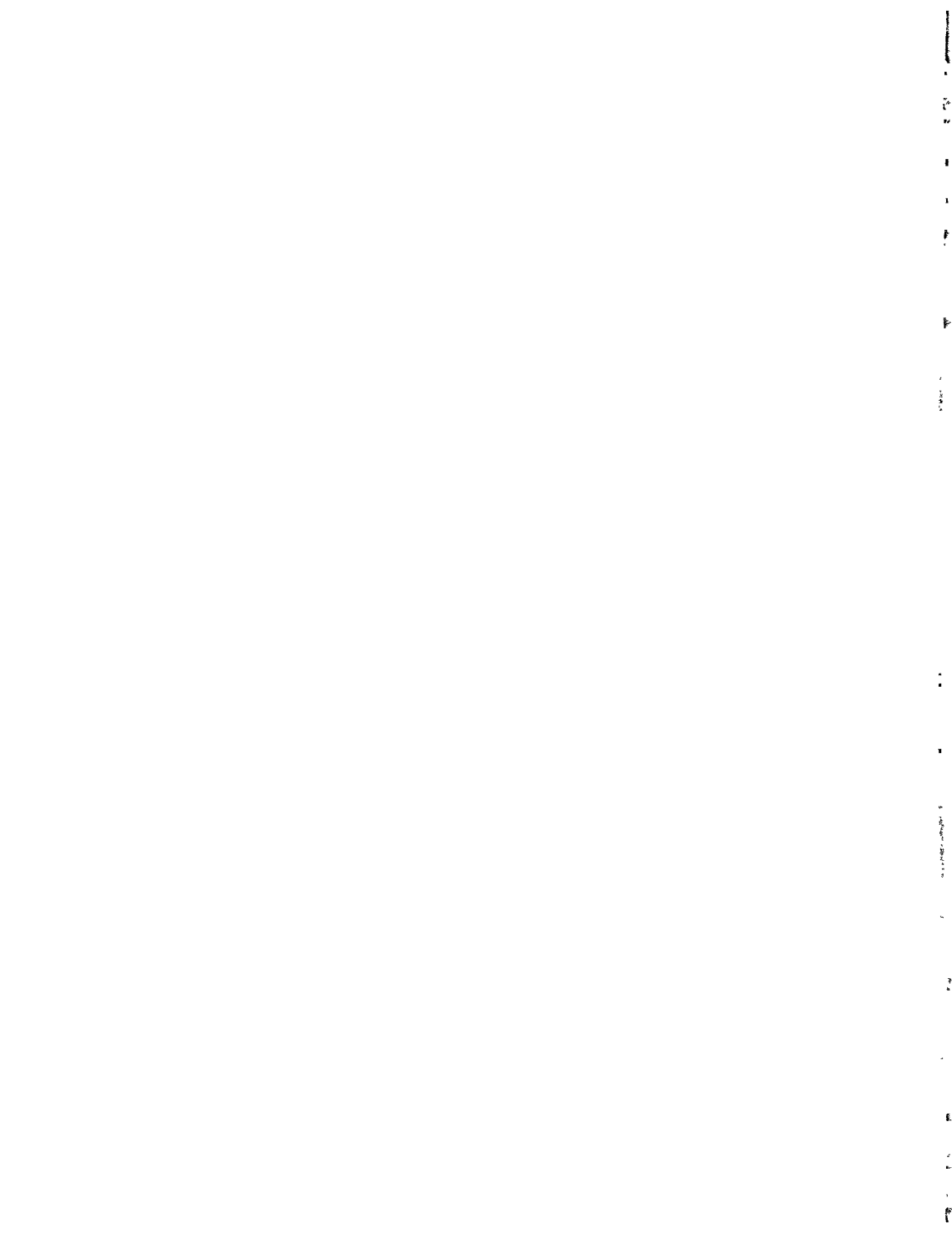
Weavers frequently choose colors according to their symbolic significance, so that they work into their rugs a sort of poetry which only the initiated can read. Thus to the Persian, the Chinese, and the Indian Mohammedan, white is an emblem of mourning; green is regarded by the Mohammedan as a sacred color and denotes immortality; blue to the Persian means air, while to the Mongolian it means authority and power; black denotes sorrow, evil, and vice; red denotes joy, happiness, life, truth, virtue, and sincerity; yellow is a Chinese color for royalty; orange is



PERSIAN DYE POTS



A PERSIAN VILLAGE



DYES AND DYERS

the Buddhist and Mohammedan color for sorrow, and rose for divine wisdom. The following is a list of some of the most common Oriental colors with a short description of the sources from which they are derived:

RED.—The best and most lasting is the rich carmine known as Kermes and consists of dried insects which live on a species of oak tree. These insects are collected in the month of June and are killed by being exposed to the vapors of acetic acid evolved by heating vinegar. Kermes was known to have been used in Syria in the time of Moses, and is probably the most lasting and most preservative of all dyestuffs. Of late years, however, it has been to a large extent supplemented by cochineal, which is more brilliant. Madder root, ground and boiled, is the basis of a multitude of reds and is also noted for its fastness. From it can be obtained many degrees of red from pink to intense scarlet, but the shade most commonly used by the Persians of to-day is obtained by combining madder with alum and grape juice. Although cochineal is used considerably by Eastern dyers, it is really a modern dye, being obtained from dried insects which are found on the cacti of Mexico. It gives soft, beautiful reds, is absolutely fast and is very expensive. With

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bichromate of potash it gives purple; with sulphuric acid, crimson and scarlet, and with madder, cherry and various shades of pink. One of the best, richest and most lasting vermilions was made by a secret process from sheeps' blood, but the secret has long since been lost. In recent years many reds have had as a basis the dye woods, such as Campeachy wood, Brazil wood, and others. They are sometimes obtained from onion skins, ivy berries, beets, and other plants, but these latter pigments are not as enduring as those previously mentioned.

BLUE.—Indigo dissolved in sulphuric acid, to which is added alum, forms a basis of most blues and was used long before the Christian era. It is obtained from the leaves of various specimens of *Indigofera* which are cultivated largely in India. The deep Persian blue is obtained by applying indigo over madder. It can be compounded with almost any other dyeing material known and it is by this mixing process that beautiful violets, porcelain blues and pinks are obtained. A superb dark blue found in some of the antique Persian rugs has been in disuse for nearly a half century. The secret of making it seems to have been lost and no one has been able to reproduce it.

DYES AND DYERS

GREEN.—Indigo in combination with one of the yellows furnishes most of the greens. With buckthorn it produces Chinese greens, both bright and dull.

BROWN.—Browns are most frequently obtained by mixing madder with yellow or by dyeing with madder over yellow. Valonia, catechu, gall-nuts, and the green husks of walnuts also enter largely into the making of browns.

YELLOW.—The principal yellows are obtained from the Persian berries, from turmeric, from saffron and sumac roots. Persian berries give a fast dull yellow. Turmeric is from the root of a plant growing abundantly in East India and China and it gives a bright orange color. Orange yellow is also obtained from henna and by combining madder and turmeric. A light yellow is obtained from larkspur; a greenish yellow from a fungus of the mulberry, and, of late years, a buff colored yellow has been obtained from quercitron bark.

BLACK.—Black seems to be the only color which the rug makers of older days were unable to produce from vegetable or animal sources. The principal black used was that made from iron filings with vinegar and pomegranate rind, but it destroyed the fibres of the wool. For this

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reason very little black was used in the antique pieces excepting where the fleece of black sheep could be obtained. Nowadays logwood, which grows in Central America, is the essential basis of all blacks in wool, although other colors are frequently used with it to modify or intensify the shade.

PURPLE.—From very early times the Phœnicians were renowned for a purple which they obtained from a shellfish found in the Ægean Sea, but the secret of making it has long since become a lost art. A great many shades of purple, heliotrope and lavender are obtained from the different red dyes in combination with indigo and the dye woods as well as from the bodies of marine insects and mollusks.

GRAY.—Gray is secured from Smyrna gall-nuts with copperas.

SALMON.—Salmon is obtained by mixing madder with valonia.

VIOLET.—Violet is frequently made from milk, sour grape juice, madder and water.

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(See page 25)

DAGHESTAN RUG

Size 8' \times 3' 6"

FROM THE COLLECTION OF THE AUTHOR

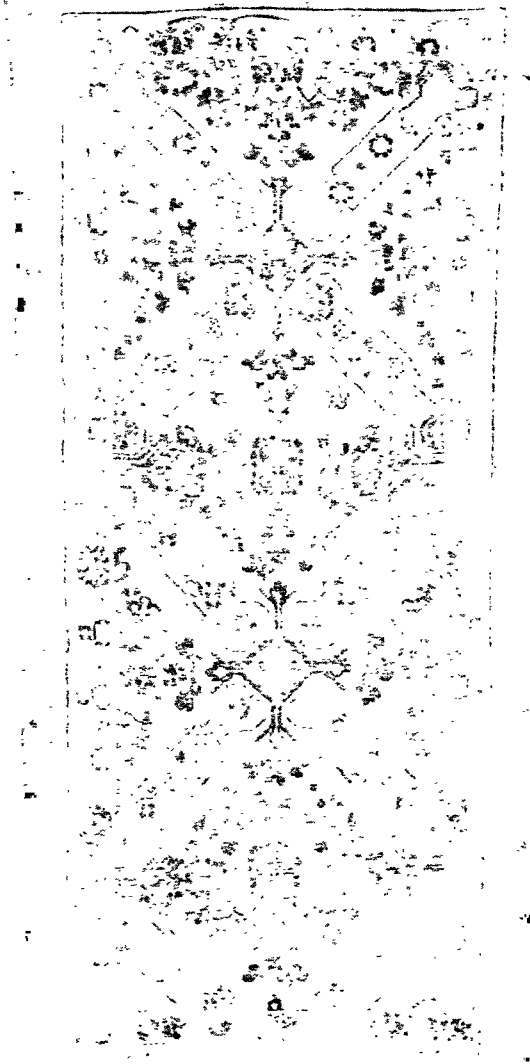
Knot: Ghiordes. Seven to the inch horizontally and eight vertically, making fifty-six to the square inch.

This rug illustrates the best Caucasian spirit in design and workmanship. It is glorious in color and its combination of blues, reds, yellows and greens belong to an age which is by-gone in the textile art of Caucasia.

The Georgian design in the outer border is a Caucasian characteristic and especially of the Daghestans.

(See page 254)

THE UNIVERSITY OF CHICAGO



THE UNIVERSITY OF CHICAGO

WEAVING AND WEAVERS

WEAVING AND WEAVERS

The method of weaving in the Orient to-day is practically the same as it was one thousand years ago with the exception, perhaps, that there are now fewer crooked fabrics woven than in the days gone by. Next to the quality of the material from which it is made, and the dye with which it is colored, the splendid durability of the Oriental rug is due to the manner in which the pile is tied to the warp thread. It is so secure that it is impossible to remove it by pulling either end of the knot. This differs from the domestic method in which the pile is merely drawn between the warp threads without tying or fastening. In the finer fabrics of the East the knots are so close that it requires careful examination to discover them except in very old rugs where the pile is worn down, then the knot is distinctly seen.

In some parts of Persia the best artisans are men but in most other sections the weavers are mostly women and children. The latter begin working at the loom as early as four or five years

THE PRACTICAL BOOK OF ORIENTAL RUGS

of age and serve an apprenticeship of two years, after which they receive a few pennies a day. A skilful woman weaver will earn from three to six shillings a week and they usually work from sunrise to sunset, week after week, month after month, year after year. As a rule they have no education, can neither read nor write, and have absolutely nothing else to do but weave and gossip. Rug weaving proves a sort of an amusement and a source of income; besides they take a great interest in the work and the height of their ambition is to realize hope of royal recognition for their superior workmanship.

Each rug is given in charge of a master weaver who usually gets one anna (two cents) for every eleven hundred knots tied. He it is who hires and pays the weavers and makes himself responsible for the quality of the work done.

The girls, especially those of Asia Minor, frequently buy with their earnings perforated gold coins with which to decorate themselves by making them into necklaces or bracelets or by arranging them on their headgear. These coins not only serve to make known their skill as weavers, but also answer as dowries for their future husbands. A skilful weaver can tie from twelve to fourteen knots a minute or from seven to eight thousand

A TURKISH LOOM



WEAVING AND WEAVERS

knots a day. This would be equal to from fourteen square inches to three square feet, according to the fineness of the rug. For this she receives, on the average, nine cents a day. For a rug 10 x 6 with 182 knots to the square inch, she would receive, in rough figures, from \$18.00 to \$20.00, and the rug would sell in Constantinople for no less than \$75.00. If the women of the Orient are ever emancipated we will have to pay much higher prices for Eastern carpets than we do now.

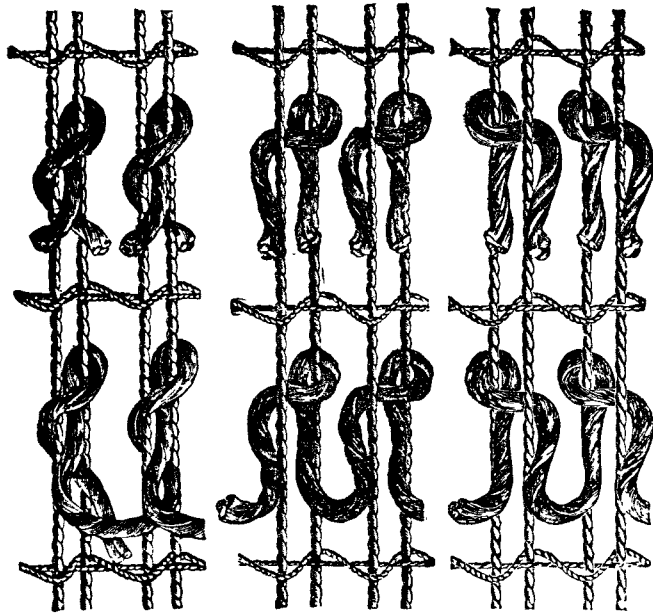
The Eastern loom, which is the same to-day as it was a thousand years ago, consists merely of four poles joined together by ropes according to the size of the rug to be woven. On these the warp threads are strung and kept at the proper tension by weights, which are attached to one of the cross poles.

From one to six, or even more, weavers work on a rug at the same time, according to its size. They sit cross-legged either on the floor or on a raised frame, so that their work will be on a level with their knees. Before them, as seen in the accompanying illustration, is fastened the model which they are to follow or what is known as the "talim," a chart which indicates the colors to be used and the number of knots to be tied in each color. Like expert pianists their fingers

THE PRACTICAL BOOK OF ORIENTAL RUGS

seem to know the pattern and much of the time their eyes are not even upon the work.

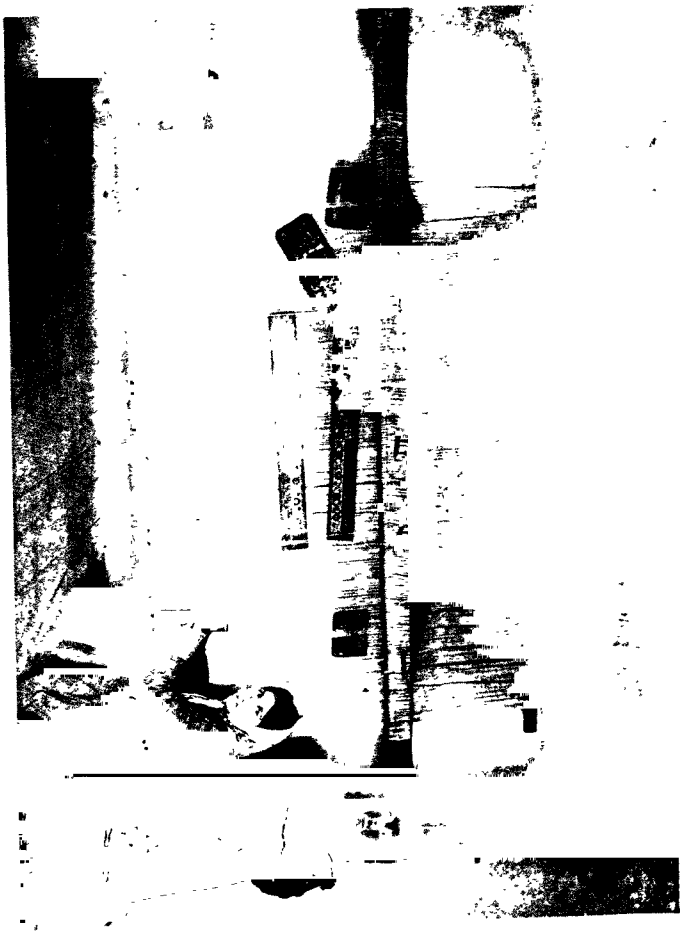
In many cases the head weaver sings these symbols for the benefit of the other weavers.



Showing the left and right Senna knots and the Ghiordes knot both before and after the trimming of the pile.

Among the Nomads the design is frequently kept in the brain, or roughly drawn on paper or in the sand. If they have another rug as a model they get the right design by simply counting on the back the number of knots of every color in each

YOUTHFUL WEAVERS

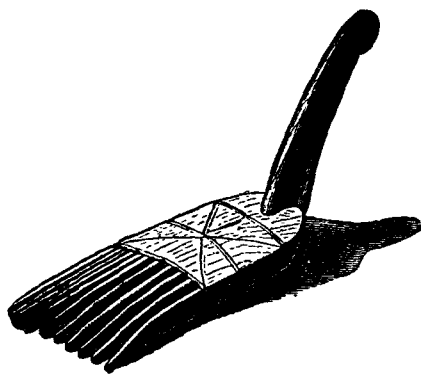


WEAVING AND WEAVERS

row. Beginning at the bottom and working towards the right, the wool yarn, which goes to form the pile, is looped around the warp threads by the aid of blunt pointed needles and then tied in such a way that by each knotting two of the warp threads are bound. When the Turkish knot is used, these two threads are bound side by side. When the Persian knot is used, if tied tightly, one is bound in front of the other. This process is repeated along the line with the proper colors required by the patterns and after each row of knots one or more weft threads are passed through between the warp threads and then beaten down with a sort of comb, the teeth of which pass between the warp threads. The pile is then trimmed off with the scissors to the desired length. The Caucasians and Kurds, as a rule, leave a long pile, while the Turkomans and Persians clip theirs quite short. Close trimming brings out more minutely the color variations. The number of knots to the square inch is determined by the closeness of the warp threads and the number of weft threads thrown across after each row, also by the thickness of these threads. The tighter and closer the knots are tied the more perpendicular the pile and more durable the fabric. In coarse fabrics, like the Kazak, there are usually four or

THE PRACTICAL BOOK OF ORIENTAL RUGS

five weft threads between each row of knots. In such fabrics the rows of pile yarn overlap, thus giving it ample opportunity to untwist and become more lustrous. This is why the loosely woven, long naped rugs have more sheen than do the tightly woven short naped ones. Uneven



A Wooden Comb.

trimming of the pile or unskilled use of the comb will produce unevenness in the completed rug.

The fewer and the lighter the weft threads are, the more flexible is the rug. The great depth of pile is also a good feature in certain rugs, as the heavier the fabric is the better it will lie. Stronger warp threads are usually put on each side to strengthen and give better support to the weft and sometimes both warp and weft are dyed,



A PERSIAN LOOM

WEAVING AND WEAVERS

either in toto or at the ends only, in order to give a colored webbing to the finished product.

As a rule the nap of all rugs which are tied with the Ghiordes knot runs directly towards one end, while those that are tied with the Senna knot have a nap which runs towards one corner, right or left, according to whether the right or left Senna knot is employed. Frequently rugs are found with either the Ghiordes or the Senna knot where the nap runs directly towards one side. This may be due to an untwisting of the pile yarn or to the washing process, the washer in such cases having scraped the water out towards the side of the rug instead of towards the end.

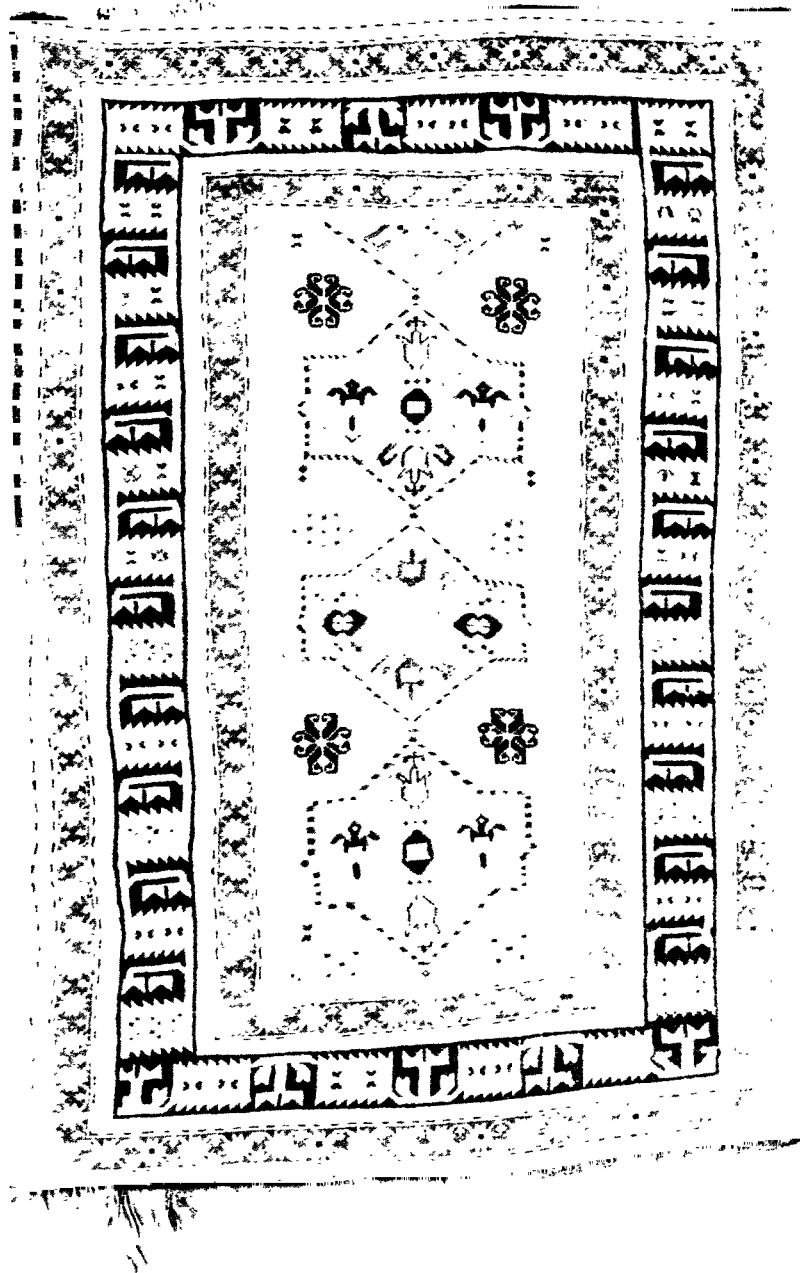
KAZAK RUG

PROPERTY OF MR. CHARLES SCHUBERT, CHICAGO, ILL.

PLATE LOANED BY THE SIMPLICITY CO., GRAND RAPIDS, MICH.

The field consists of a series of medallions in dark brown and green upon a field of old rose. The main border stripe is rather foreign to the rugs of this class, being more like those found in the Bergama products. The next two important stripes carry the "crab design" while all the four guard stripes carry the conventional "saw teeth." That this piece has some age is quite evident from the condition of its ends.

(See page 272)



DESIGNS AND THEIR SYMBOLISM

DESIGNS AND THEIR SYMBOLISM

The soul of the Oriental is in his design, which is invariably well composed of skilfully conventionalized figures and superbly rich, harmonious colorings of which one never tires, while that of the European has a stiff set pattern which soon fails to attract.

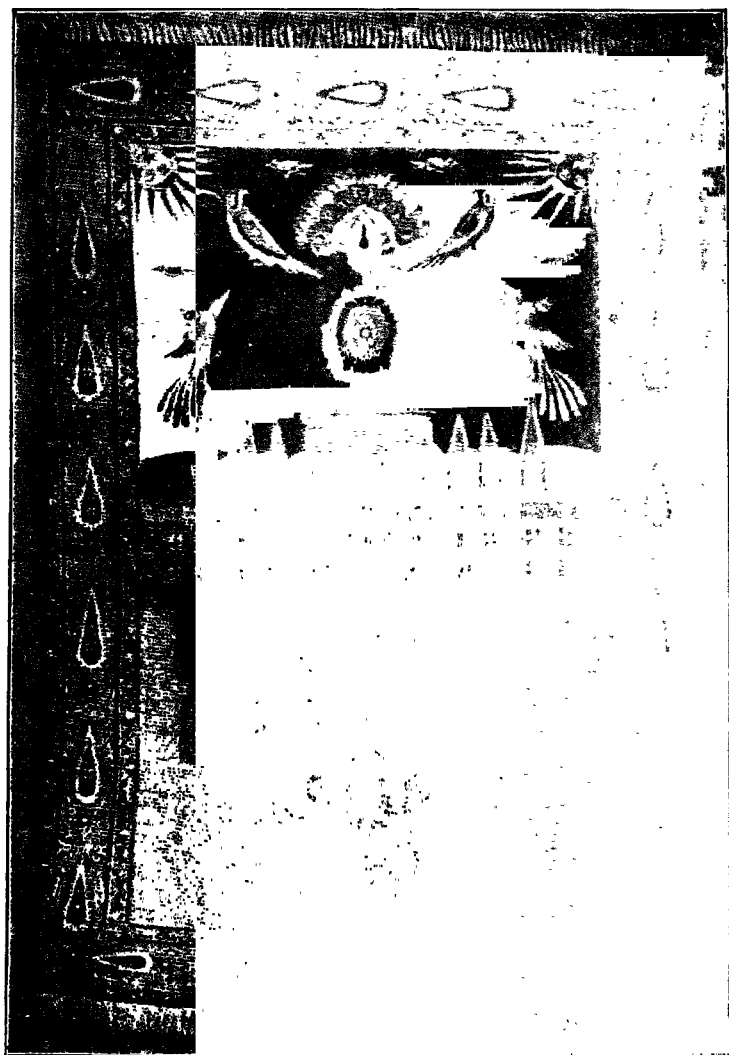
The transmission of ancient patterns has been going on from century to century, the old designs and colorings being copied by the weavers from one generation to another and many of those used at the present time are doubtless the same that were used in the time of Abraham.

Each district, tribe or family had its characteristic patterns and color combinations which were regarded as its individual inheritance and were never copied by other districts, tribes or families. So it is possible for the expert to tell the locality from which an antique rug came, but the source of the modern one is not quite as accurately determined on account of the changes in designs brought about by the influence of immigration, travel and conquest. A design may be

THE PRACTICAL BOOK OF ORIENTAL RUGS

borrowed by a neighboring province and gradually undergo changes according to the taste of the adopting people until its original form is completely lost. The patterns have also become limited in number, so that to-day the entire output of Persian fabrics comprises only about thirty original designs, but of these the varieties of form, arrangement and combination are very large. Turkey and India have even, in some instances, adopted European designs. The Nomad products are perhaps the freest of all from outside influences.

In the way of characterization we might state that the Persian designs are usually floral, while the Turkish designs are for the most part a mixture of the floral and the geometrical, the former being much less natural than those of the Persians. Caucasian and Turkoman designs are nearly always geometrical. Occasionally they are floral but of a rectilinear nature and never connected with wavy lines as in the Persian. The Kurdish designs are more like the Persian, while the Chinese consist largely of dragons, monsters, and animals of all sorts. It is curious to note how the Persians make many patterns out of one design by employing various methods of coloring. Even when the same colors are used there is



SYMBOLIC PERSIAN SILK RUG

LOANED BY H. B. CLAFLIN & CO.

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DESIGNS AND THEIR SYMBOLISM

always a great dissimilarity between the different makes of the same design.

Sir George Birdwood says, "Whatever their type of ornamentation may be, a deep and complicated symbolism, originating in Babylon and possibly India, pervades every denomination of Oriental carpets." The geometrical figures, floral designs and the figures of animals and beings all carry with them a mystical, poetical idea of religious sentiment, the study of which, though difficult, is very fascinating to one who has the ability to interpret them. It seems perfectly natural that the Oriental who is so passionately devoted to symbols should profusely weave them into his fabrics. The Turks, being orthodox Mohammedans, never weave figures of animals, birds or human beings into their rugs, as the teachings of the Koran forbid it lest it should lead to idolatry. Neither do they, as a rule, make their rugs symmetrical, their idea being to symbolize the fact that only Allah is perfect. The Persians and Chinese, however, being more liberal, exercise greater freedom in these respects, and in some of their old hunting rugs, of which but few remain, are depicted animals of all kinds.

It seems strange to us that the weaver, who worked day after day for months and sometimes

THE PRACTICAL BOOK OF ORIENTAL RUGS

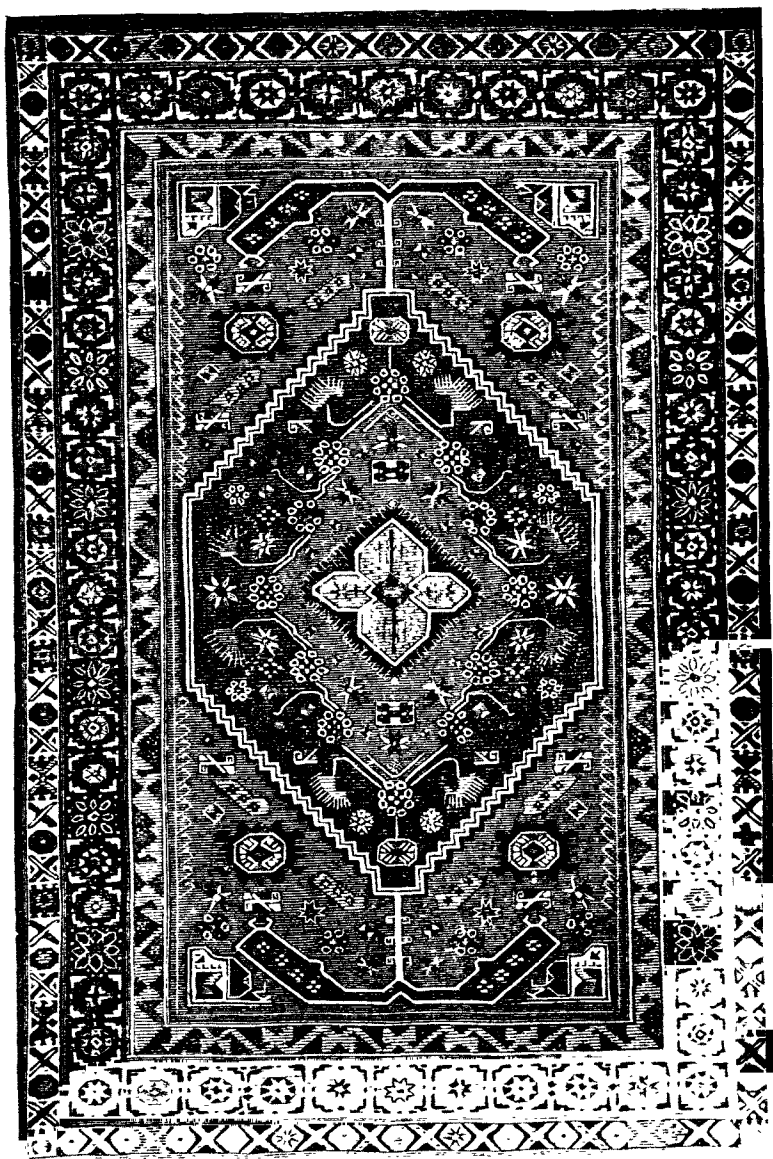
for years on a single piece, seldom signed or dated it. I have seldom seen the name of the weaver, of the place of manufacture, or the date, on an antique rug. Many of the modern commercial pieces are provided with dates to make them more attractive to the buyer. Inscriptions, on the other hand, are frequently found in rugs of all ages and are most frequently on the borders. As a rule they are prayers or quotations from the Koran or poems from the writings of some famous Persian poet and with but few exceptions are in the Arabic language. The ability to read these inscriptions adds greatly to the charm and interest of their possession.

The date, when present, will usually be found in one corner of the rug, sometimes in the border on one side or end, and should be read from left to right. If the spot is well worn and the figures are indistinct turn the rug over and read on the back from right to left.

The following are the Arabic figures, of which there are numerous modifications:

٠	١	٢	٣	٤	٥	٦	٧	٨	٩
◊		۲	۳	۴	۵	۶	۷	۸	۹

If we will but remember that the Mohammedan reckoning began on July 16, 622, A.D., when



SEMI-PERSIAN RUG; DESIGN FURNISHED BY EUROPEAN
MANUFACTURERS

LOANED BY H. B. CLAFLIN & CO.

Even the novice can tell at a glance that this is not purely an Oriental product;
it so closely resembles the Domestic carpet.

DESIGNS AND THEIR SYMBOLISM

Mohammed made his pilgrimage to Mecca, and that the Mohammedan year consists of thirty-three days less than ours, it will be easy to find the year in our calendar corresponding to a given year in the Mohammedan. The rule is to subtract from the Mohammedan year one thirty-third of itself and add 622 to the remainder; thus, $1331 \div 33 = 40$ (do nothing with the fraction), $1331 - 40 = 1291 + 622 = 1913$.

The following is an alphabetically arranged list of the different designs with descriptions and suggestive drawings of the same. For that part referring to the Chinese and Indian mythology the author is greatly indebted to Prof. Du Bois Reymond of Shanghai, China, and to Mr. B. A. Gupte, F.Z.S., of Calcutta, India, respectively:

ALLIGATOR, see Kulah border design.

ALMOND, see Pear.

ANGULAR HOOK OR LATCH HOOK.—A modification of the Swastika and carries the same mean-



ing. It has been called the trade-mark of the Caucasian rugs, in which it is almost invariably used; in fact, it is apparent in nearly all of the

THE PRACTICAL BOOK OF ORIENTAL RUGS

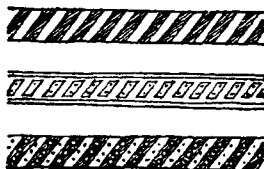
Western Asia designs. With the Chinese the latch hook stands for privacy. (See colored plate at p. 60, also doubletone at p. 264.)

ANTHEMION OR **HOM** consists of an alternate bud and fir cone arrangement with strong lateral markings. It is frequently used as a flower on the sacred tree.

APPLE, see **Silibik**.

BALL AND CLAW.—Similar to that used on the legs of chairs and tables of the 17th and 18th centuries.

BARBER-POLE STRIPE (a border design).—An alternate arrangement of diagonal stripes of red and white or blue and white, found more or less



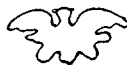
in the borders of rugs from all parts of the Orient, especially the Caucasian products. Frequently the stripes carry some small decorative pattern. (See colored plate at p. 158, also doubletones at pp. 204 and 254.)

BASKET.—One of the Chinese Buddhist ornaments.

BAT.—A Chinese design which is symbolic of happiness. Found quite commonly in the Chinese

DESIGNS AND THEIR SYMBOLISM

fabrics. Five bats often appear in the centre of Chinese rugs and represent riches, longevity, health, love of virtue and peaceful end.



BEADS.—The rosary was anciently used to record time, and a circle, being a line without termination, was the natural emblem of its perpetual continuity; hence we find circles of beads upon the heads of deities and enclosing the sacred symbols upon coins and other ornaments. Beads are always carried by the Mohammedans to assist them in their prayers. The Moslem rosary consists of ninety-nine beads, each one designating one of the ninety-nine beautiful names of Allah.

BEE.—In China it is symbolic of many descendants. In India it has been adopted from British associations and represents industry, but is not regarded as an old symbol.

BEETLE OR SCARABÆUS.—A Chinese symbol of creation, resurrection or new life. In India it is



a symbol of royalty. Wings of the gold beetle are used in decorating peacock feather fans and

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morchels or royal fly flaps. As the blue beetle it represents one that lives on honey and is portrayed near the form of a young lady whose lotus-like face it is supposed to have mistaken for that flower.

BOAR.—In India a boar with a ball on its right tusk represents Vishnu the Protector in his third incarnation when he lifted up and saved the earth from being engulfed by the great flood (the deluge).

BOUQUET, see Pear.

BUTTERFLY.—The Chinese symbol of vanity. In India it was not used in the older decoration, but in modern decoration it has the associations



of a flirt, owing to English environments. Butterfly forms are frequently found in Chinese rugs intermingled with those of bats.

Bow Knot.—As one of the emblems of Buddha it is used in Chinese and Japanese ornament and is often found in the border of Chinese rugs. Sometimes it partakes of a floral character in the Shiraz and Kirman rugs and is very commonly



SHIRAZ PRAYER RUG

Size 4'5"×3'

PROPERTY OF MRS. WILLIS HOLDEN, SYRACUSE, N. Y.

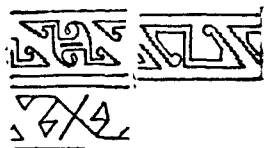
(See page 206)

DESIGNS AND THEIR SYMBOLISM

found in the Shemakha weaving, where it is a talismanic design.

CANOPY.—A Chinese Buddhist symbol.

CAUCASIAN BORDER DESIGN.—So called by the author because it is seldom found in any but the Caucasian fabrics. It is a sort of an S-shaped arrangement of the latch hook design. (See doubletones at pp. 254 and 256.)



CHECKER BOARD.—An arrangement of squares of two or more different colors similar to that of a checker board. Seldom found in any rugs excepting the Bergama and Yomud.

CHICHI BORDER DESIGN.—Usually consists of an eight-petaled flower arranged on the alternate steps of the Greek meander. It is seldom found in any rugs but the Tchetchen. (See doubletone at p. 260.)



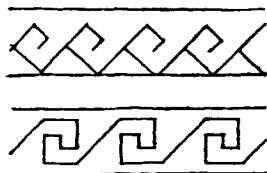
CHIN, see Pearl.

CHINESE CLOUD BAND, see Cloud, Chinese.

CHINESE FRET, GREEK FRET, GREEK KEY (a border design), suggested by the overlapping of

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the sea waves. It is commonly found in the borders of the Samarkand, Kashgar, Yarkand,



Beluchistan, and nearly all of the Chinese products. (See doubletones at pp. 264 and 296.)

CIRCLE.—Quite commonly used in Chinese decoration, where it denotes eternity, having no commencement and no end. In India it is considered inauspicious. It is related that one of the Maharajahs of India returned a costly landau to a British manufacturer because it had circles of embroidered tape on its cushions.

CIRCLE OF HAPPINESS (see colored plates, pp. 306 and 318, and doubletone at p. 290).—A circle or ovoid within which are usually worked various Chinese designs, either floral or animal. Found in nearly all classes of Chinese products.

CLAW AND BALL, see Ball and Claw.

CLOUD BAND, see Cloud, Chinese.

CLOUD, CHINESE, is one of the most famous of the Mongolian patterns, although it is frequently



DESIGNS AND THEIR SYMBOLISM

found in Caucasian and Kurdish fabrics. It is symbolic of immortality and represents the constellation of Ursa Major, in which, by the Mongolian, the great Ruler was supposed to reside. (See doubletone at p. 194 and color plate at p. 300.)

COAT OF ARMS, PERSIAN (see illustration on p. 169).—Consists of a lion holding an uplifted sword in its right paw and the rising sun dominating from its back. Persians from their earliest history have worshipped the sun. The lion was added about eight hundred years ago, it being the emblem of one of the Nomadic tribes who were conquered by the Persians. The sword signifies the absolute power of the Persian rulers. This emblem is used on their flag and coins as well as in decoration.

COAT OF ARMS, RUSSIAN (see illustration on p. 253).—The Russian double eagle is occasionally found in old Kazaks.

COAT OF ARMS, TURKISH (see illustration on p. 217).—Rudely represents a left hand, originated, it is said, by a Sultan who sealed the treaty of Ragusa with the imprint of his hand after dipping it in blood. It now appears on the Turkish stamps, coins and many of their public documents.

COBRA, see Serpent.

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COCK, crowing, see Rooster.

COMB.—An emblem of the Mohammedan faith to remind the devout that cleanliness is next to



godliness. For this reason it appears in its various forms near the niche of many prayer rugs, especially in the Daghestans.

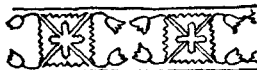
COMPASS.—Carried by the Mohammedans to determine the location so that the niche of their prayer rugs might be pointed in the right direction, towards Mecca.

CONCH SHELL.—A Chinese Buddhist symbol.

CONE, FIR, see Pear.

CORNUCOPIA.—Represented by a ram's horn filled with flowers and fruit. It symbolizes peace and prosperity.

CRAB.—A border design having the appearance of a series of crabs with their claws extended.



Very common in the Caucasian fabrics, especially the Kazaks. (See doubletone at p. 186.)

CRANE.—In India the crane is symbolic of a rogue, a cheat, a false prophet, a religious hypocrite. Crane-like (bakavrata) means hypocrisy.

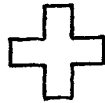
DESIGNS AND THEIR SYMBOLISM

A poet addressing a crane said, "You stand on one leg like a devotee performing austerities, but you can only cheat senseless fishes. Your hypocrisy is well known to the learned; they are aware of it."

CRESCENT.—In China the crescent is symbolic of coming events. In India it signifies descent in the lunar line of kings of the warrior race (Kehatriya) or it indicates Mohammedan faith. When used as a tattoo mark it is associated with a little star below it and it means the devoted love of Rohini (Venus) to the moon (who is masculine in Indian mythology).

CROCODILE.—In Indian mythology, when drawn with a female figure seated on it, it signifies the Goddess Ganga (personification of the river Ganges); when drawn as holding an elephant in its tremendous jaws, it shows distress and tenacity.

CROSS, GREEK (sometimes called the Square Cross).—A plain cross with four equal arms.



Most of the Eastern churches are built in the form of this cross. The cross is never found in rugs that are woven by the orthodox Mohammedans.

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CROSS, SQUARE, see Cross, Greek.

CROW.—Chinese, harbinger of bad luck; Indian, an evil foreboder among the Hindus and a good omen among the Mohammedans. It is said that Sir Salar Jang, the late Minister of Hyderabad, always looked at a crow the first thing in the morning and that one of his attendants was told off to stand with a crow in a cage facing his window.

CROWING COCK, see Rooster.

CROWN JEWEL, see Pear.

DAVID'S SHIELD, see Star, six-pointed.

DAVID'S SIGNET OR SHIELD, see Star, six-pointed.

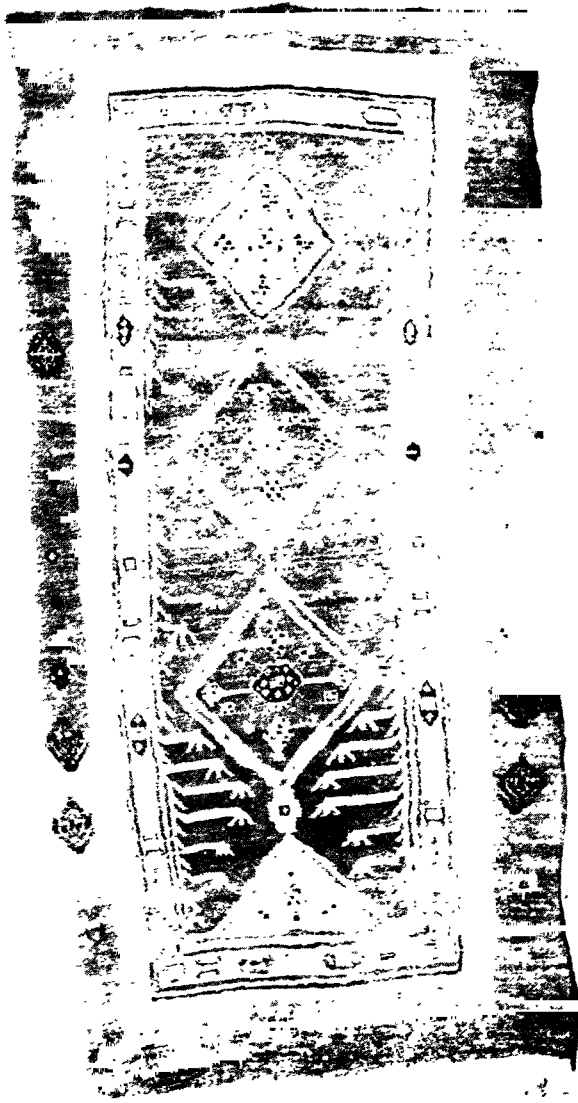
DEER.—In China it is symbolic of longevity and success. In India a doe is symbolic of love towards animals because of its association with Shakuntala in the Lost Ring, a very popular drama by Kalidas.

DIAMOND.—Found in rugs of most every class, but more especially in those of the Caucasus. As far as we are able to learn the diamond has no special symbolic significance. (See doubletone at p. 110.)

DIAPER, see Lattice.

Disc, Winged, see Winged Globe or Disc.

DOG.—The dog is considered a sacred animal for the reason that one preceded Mohammed the



HAMADAN RUG

Size 6'10" X 3'4"

PROPERTY OF MR. J. H. STANTON, AUBURN, N. Y.

(See page 194)

DESIGNS AND THEIR SYMBOLISM

prophet, when he made his first triumphal entry into Mecca.

DOVE.—Chinese, companionship; Indian, no significance except through British associations for innocence.

DRAGON.—The Imperial Chinese dragon is represented with five claws and no wings, also with scales like a crocodile. It is frequently represented as either holding or looking towards a round object which is said to represent a pearl. In India the dragon is the symbol for death. The Japanese dragon has but three claws. (See color plate at p. 300, and doubletone at p. 332.)

DUCK.—In China the duck is the symbol of connubial felicity.

EAGLE.—In Indian Mythology, Garud, the Eagle of Heaven, is the charger of Vishnu and the destroyer of venomous snakes.

EGG.—In China it is symbolic of productiveness, plenty. In India, an egg with the figure of a babe inside of it indicates the universe.

ELEPHANT.—Chinese, high official rank; Indian, sign of royalty, as kings possess them.

FEATHER, see Pear.

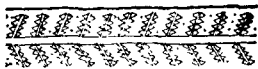
FERAGHAN, see Herati.

FIR CONE, see Pear.

FISH, see Herati.

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FISH BONES.—Sometimes called Indian fish bone, suggests the skeleton of a fish. It is sometimes arranged somewhat similar to the Herati. (See doubletone at p. 284.)



FLAME, see Pear.

FLOWER OF HENNA, see Guli Henna.

FLOWER AND KNOP, see Knop and Flower.

FLY.—With the Chinese the fly is symbolic of worthlessness.

FOUR FLOWERS, see Roses, four.

FOUR ROSES, see Roses, four.

FRET, CHINESE, see Chinese fret.

FRET, GREEK, see Chinese fret.

GALLEY (a border design).—Originated among the people who inhabit the section of country



between the shores of the Mediterranean, Black and Caspian Seas.

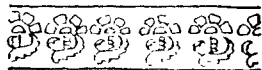
GEORGIAN BORDER DESIGN.—Generally found in Caucasian fabrics, especially the Daghestan and Shemakha, occasionally in the Saruk. There are



DESIGNS AND THEIR SYMBOLISM

several forms of this design, the two most common ones being herewith illustrated. (See color plate at p. 84 and doubletone at p. 266.)

GHIORDES BORDER STRIPE.—Several forms, the two most commonly used are herewith illustrated, one being two rosettes one above the other, each



joined by a long, narrow stem to a leaf form on the right, while the other has but half of a rosette, which is similarly joined to a leaf form below. (See color plate at p. 84 and doubletone at p. 266.)

GOURD.—Chinese, receptacle of mysteries; Indian, when shaped like a bowl it represents the drinking vessel of a Sanyasi or recluse.

GREEK CROSS, see Cross, Greek.

GREEK FRET (border design), see Chinese fret.

GREEK KEY, see Chinese fret.

GULI HENNA (see field design of illustration at p. 202).—Consists of the small yellow henna flowers arranged in rows with floral forms connecting them similarly in arrangements to the Herati design. It is common in Persian rugs, especially old Feraghans.

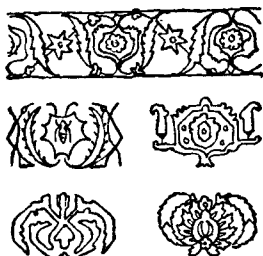
HAND, see Coat of Arms, Turkish; also Pear.

HARE.—Chinese, in connection with the moon.

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HENNA FLOWER, see Guli Henna.

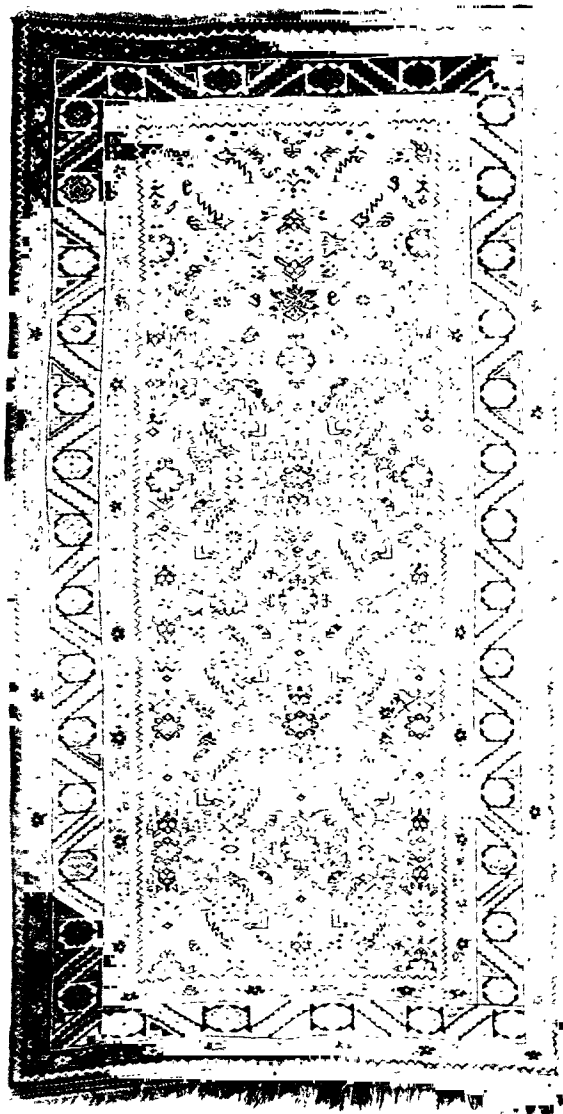
HERATI.—Also known as the fish, twin fish and Feraghan designs. Better known as the Herati. It originated in the old city of Herat. It consists



of a rosette between two lancet-shaped leaves which very much resemble fish. On account of this resemblance it is often called the fish pattern. It has been utilized with many modifications in half of the rug-making sections of the Orient. It



may be found in its original form in many of the Persian fabrics, especially the Herat, the Feraghan, the Khorasan, and the Senna. When in the body of the rug it is generally arranged as a diaper, covering all or a considerable portion of it. Sometimes it appears in combination with



FERAGHAN RUG
(HERATI DESIGN)

Size 7' 6" x 4'

LOANED BY MR. EDW. HOMMEL

(See page 192)

DESIGNS AND THEIR SYMBOLISM

square or diamond-shaped figures. The Herati border is found in a great many of the Persian and in some of the Caucasian fabrics. (See color plate at p. 22, and doubletones at pp. 114, 190 and 312.)

HEXAGON.—Found in rugs of most every class, but more especially in those of the Caucasus. It apparently has no special symbolic significance.

HOG.—In China the hog is symbolic of depravity and imbecility.

HOM, see Anthemion.

HOOK, Angular, see Angular hook.

HOOK, Latch, see Angular hook.

HORSE SHOE.—Emblem of good luck. Frequently used in combination with cloud forms.

HOUND.—Chinese, fidelity or loyalty.

HOURLASS.—Formed by the joining of two triangles at their apices; is symbolic of fire and water.

INDIAN FISH BONE, see Fish bone.

JEWEL, see Pear.

JUG.—In India the jug with the bust of a woman on the top represents the sacred water of the Ganges.

KEY, GREEK, see Chinese fret.

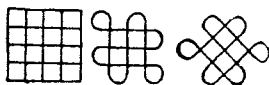
KNOP AND FLOWER.—A closed bud alternating with a rosette or a palmette. It is supposed to

THE PRACTICAL BOOK OF ORIENTAL RUGS

have had its origin in the Egyptian lotus. It is used chiefly in border designs.

KNOT.—A Buddhist symbol.

KNOT OF DESTINY.—Dates back to Solomon's time. It is one of the Chinese Buddhist ornaments and is therefore quite commonly found in the Samarkand, Yarkand, Kashgar, and the various Chinese products. Also used more or less

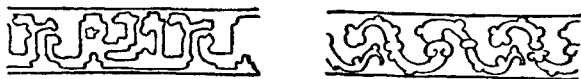


throughout the Caucasus and especially in the Shemakha; in fact, it is present somewhere in most rugs of the latter class, as a talismanic design. In some of the Persian fabrics it partakes of a floral character.

KONIEH FIELD, see Rhodian.

KORAN is a sacred design and few rugs with it ever leave Persia.

KULAH BORDER DESIGN.—Claimed by some to have originally been intended to represent an alli-



gator. There are exceedingly few Kulah rugs that do not show it and seldom is it seen in any other class of fabrics. (See doubletone at p. 240.)

DESIGNS AND THEIR SYMBOLISM

LAMP.—Crude figures of lamps, like miniature tea-pots, often hang from the prayer niche of the Turkish prayer rugs, especially those of the Konieh, Ghiordes, and Ladik varieties. They are



usually of a floral design and are generally accompanied by a column on either side which is intended to represent the two huge altar candles of the mosque.

LATCH HOOK, see Angular Hook.

LATTICE.—Also known as trellis, diaper, and network. These names are applied to any design which is repeated in such a way as to form a lattice arrangement. It is more or less common



in all classes of rugs, especially the Persians. A peculiar compact lattice pattern known as the "mirror design" is frequently found in the Hamadans. (See doubletone at p. 256.)

LEAF, see Pear.

LEOPARD.—The Chinese symbol for ferocity.

LILY, see Rhodian.

THE PRACTICAL BOOK OF ORIENTAL RUGS

LINK.—Link in Lozenge or Spiral is a combination of two triangles with one side of each parallel with the other and sometimes joined by

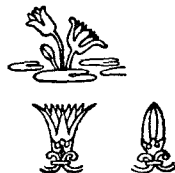


a diagonal line. It is found in the borders of Asia Minor rugs, also in the field of many Nomad productions. Especially common in the Kurdistans and Shirvans.

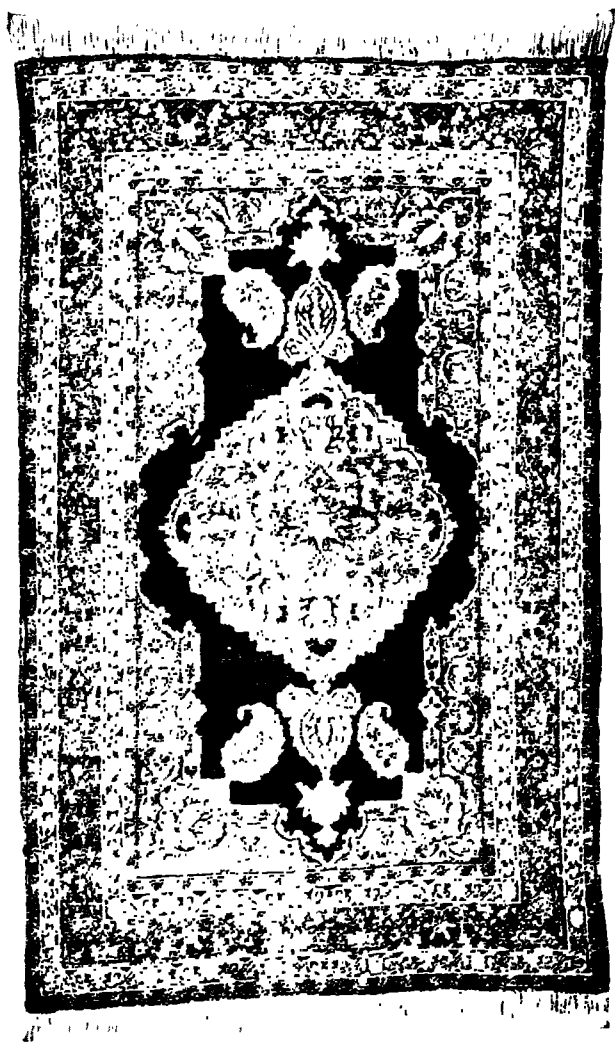
LION.—Chinese, strength, power, authority; Indian, a lion's figure on the arms of a chair indicates that it is a throne. A throne is called "Sivasan," which means a lion seat. A lion is also one of the chargers of the goddess Durga.

LOOP, see Pear.

LOTUS.—Very much resembles our pond lily with the exception that the color is of a brilliant



purple on the border petals with a heart of deep orange and the stem stands high out of the water. It is commonly found on the banks of the Nile



MODERN KERMANSHAH RUG

LOANED BY H. B. CLAFLIN & CO

(See page 188)

DESIGNS AND THEIR SYMBOLISM

and is the first flower to spring up after the overflowing waters of that river have subsided. For this reason and because it preserves its chaste beauty while growing from such impure surroundings it has always figured among the Egyptians as an emblem of immortality and purity. With the Chinese it is symbolic of many



descendants and in India it is especially sacred to the Buddhists and is the national flower of that country. In ornament the lotus is handled by many different nations, being used in both circular and profile forms, figuring as flowers, wheels, medallions, etc.

MAGPIE.—The Chinese harbinger of good luck.

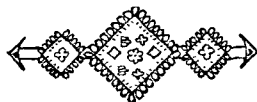
MEANDER, GREEK (a border design).—Also known as the zigzag, the wave crest, or the water



motif. It consists of a series of diagonal lines at regular intervals representing waves or running water. Found in nearly all classes, especially the Caucasian.

THE PRACTICAL BOOK OF ORIENTAL RUGS

MEDALLION.—A Mongolian element which no doubt originated from the lotus. Found in most Chinese and many Persian rugs, especially the Gorevans, Serapi, Hamadans, Kirmans, Shiraz, and Khorasans. A modification known as the

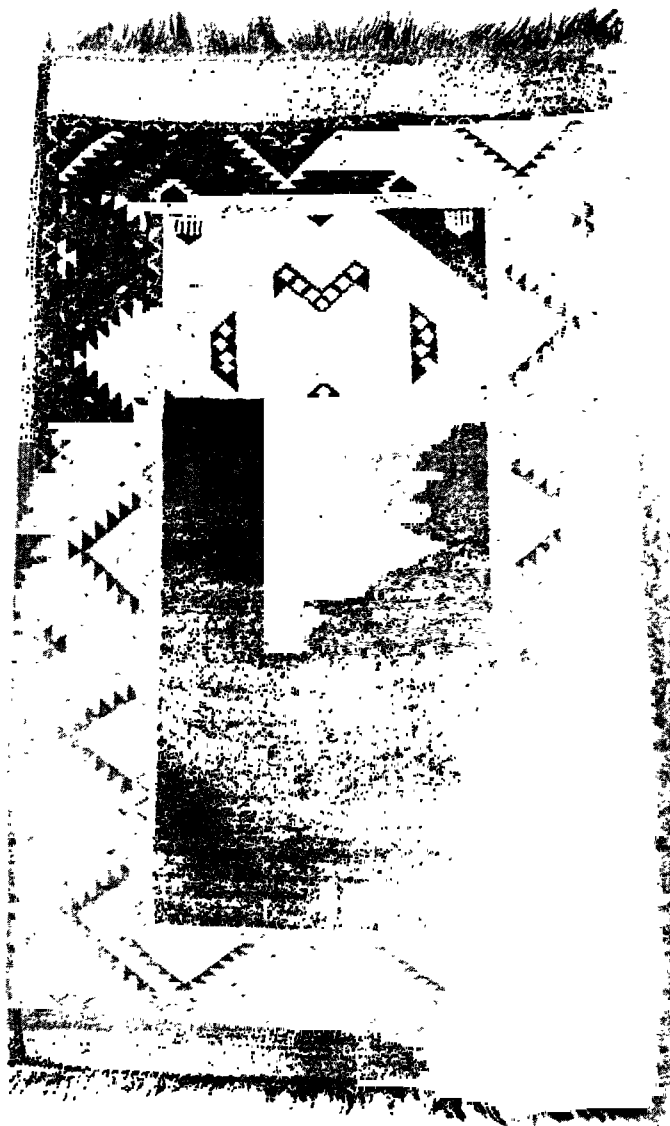


“pole medallion,” in which the ends of the design project out like a pole, is especially common to the rugs of Hamadan and Shiraz. In the Chinese rugs the medallion is usually of the form known as the Circle of Happiness. (See doubletones at pp. 180, 188, 192, and 222; also color plates at pp. 52 and 166.)

MINA KHANI (see field design of plates at pp. 214 and 296).—Named after Mina Khan, one of the ancient rulers in Western Persia. It is a combination of red, yellow, and parti-colored red and blue florals joined by rhomboidal vines of olive green in such a manner as to form a lattice arrangement. It is distinctly a Kurdish design, although it is found frequently in the Persian fabrics, especially in those from the province of Khorasan.

MIR (a border design).—So called after the





KHIVA BOKHARA PRAYER RUG

Size 4' x 2'6"

PROPERTY OF MR. L. A. SHORTELL, BOSTON, MASS.
(See page 280)

DESIGNS AND THEIR SYMBOLISM

village where it is said to have originated. It consists of small rectilinear flowers connected by an undulating vine and is an almost universal design of the Sarabands. Seldom seen in other fabrics. (See doubletone at p. 198.)

MIRROR DESIGN, see Trellis.

MONKEY.—Symbolic in China of high official rank.

MOSQUE DESIGN.—Found in many prayer rugs. It consists of a column on each side of the prayer niche and a floral lamp hanging from the niche, usually in a field of solid color such as dark red or blue.

MOUNTAINS are represented with from one to five peaks. Of Mongolian origin, although they are occasionally found in some of the Caucasian, Turkestan, and Persian fabrics. The ancient Mongolians believed that the souls of the righteous mounted to heaven from the mountain tops and for this reason they are revered.

NETWORK, see Lattice.

NICHE OR MIHRAB (see plate at p. 322).—The name applied to the pointed design at one end of a prayer rug. It is supposed to imitate the form of the Mihrab in the temple at Mecca. When a prayer rug is used the niche is invariably pointed towards the holy city of Mecca.

THE PRACTICAL BOOK OF ORIENTAL RUGS

OCTAGON.—Represents the eight directions of location and is found in Turkoman, Chinese, and

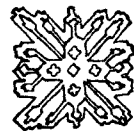


Caucasian products. It is characteristic of the Turkestan rugs. (See doubletones at pp. 162, 264 and 278; also frontispiece.)

OWL.—Chinese, a bird of ill-omen. In Eastern India the owl is considered auspicious because it is the charger of Laxmi, the Goddess of Wealth, but in Western India it is considered an ominous bird.

Ox.—Chinese, friend of man, agriculture; Indian, the charger of Shiva. The sacred nature of the humped bull in India is well known.

PALACE OR SUNBURST.—Known by the latter name inasmuch as its shape suggests the radii



around the sun. A very common design in Kazaks and Shirvans, especially the antiques. Never found in any but the Caucasian products. (See doubletone at p. 272.)

PALMETTE.—A little cup-shaped object with fan-shaped leaves around it. Believed by some

DESIGNS AND THEIR SYMBOLISM

to have had its derivation from the human hand with all the digits extended; by others it is believed to have been derived from the palm growth.

PANEL.—Supposed to have been intended to represent mosque windows. They usually vary in number from one to three and are found in the Shiraz more than in any other class. (See doubletone at p. 246.)

PARROT.—In India this bird is symbolized as a messenger of love.

PEACOCK.—Chinese, beauty; Indian, it is always auspicious because it is the royal bird. Its feathers supply material for the morchel brushes held by pages on each side of a Maharajah or king.

PEAR.—Also known as the cone, the palm leaf, the river loop, the crown jewel, the seal, the



almond, the feather, the bouquet, and the flame. There is a vast difference of opinion as to the origin and meaning of this motif. Some authorities claim it was intended for the fir cone, which served as an emblem of immortality and was revered by the ancients; some say it was intended

THE PRACTICAL BOOK OF ORIENTAL RUGS

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DESIGNS AND THEIR SYMBOLISM

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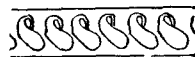
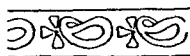
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THE PRACTICAL BOOK OF ORIENTAL RUGS

for the palm leaf, which has been handed down by the Greeks as a symbol of victory; others say it was intended to represent a loop which the river Indus makes on a vast plain in upper Cashmere as seen from the Mosque. By some it is said to represent the crown jewels or chief ornament in the old Iranian crown, which is a composite jewel of pear shape. A great many believe it to represent an ancient seal which was made by the closed hand after dipping it in human blood.



Tradition tells us that the signing of documents in such a manner was a custom well known in the East. This design has also been called the almond, the feather, the bouquet, and the flame on account of its fancied resemblance to these objects. We have selected the name "pear" because the image it conveys is more clearly recognized by the western mind. It is that which its shape most suggests. The Pear design is common in many kinds of rugs, especially in those of Persia and Kurdistan, but it varies greatly in varieties of form and size. The large size is usually employed in the Caucasus and Southern Persia, while the small size is used more frequently in Central and Western Persia. In the



A KURDISH GUARD

DESIGNS AND THEIR SYMBOLISM

Saraband, Shiraz, Herat, Khorasan, and Senna, it frequently covers the whole field. In the two former alternate rows usually have the stems of the pears turned in opposite directions, while in the three latter the stems are usually turned in the same direction. (See doubletones at pp. 198, 204, 208 and 262; also color plate at p. 292.)

PEARL OR CHIN.—A Mongolian design. Frequently found in Chinese, Tibetan, and Turkoman rugs. It stands for purity and is generally associated with the dragon, which is supposed to be guarding it from the grasp of the demons.

PEONY.—Symbol in China of wealth and official position.

PERSIAN COAT OF ARMS, see Coat of Arms, Persian.

PHŒNIX.—Chinese, prosperity, a bride. (See doubletone at p. 332.)

PINEAPPLE has furnished many designs. It is even claimed by some authorities that the palmette of the famous Shah Abbas design was originally suggested by the pineapple.

PINE TREE, see Tree.

POLE MEDALLION, see Medallion.

POMEGRANATE.—Many descendants. The pomegranate takes a prominent place in Mohammedan art, especially in the Anatolian provinces. It is

THE PRACTICAL BOOK OF ORIENTAL RUGS

highly regarded as a food and from its juice a delicious drink is made.

RAM, INDIAN.—If drawn with a four-headed figure riding it, it means Mars.

RECIPROCAL SAW-TEETH is sometimes called by the Persians “sechrudisih,” meaning teeth of the rat. Almost distinctive of Caucasian fabrics, especially the Kazaks. Occasionally present in the



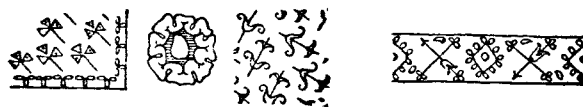
Turkish and Turkoman rugs also. (See double-tone at p. 242.)

RECIPROCAL TREFOIL.—So named by European experts who claim it to be an essential mark of the Polish carpets. Like the barber pole stripe



it is found in rugs of nearly all classes, but more especially the Caucasians. Probably found more frequently in the Karabaghs than in any other rug. (See color plate at p. 166.)

RHODIAN OR LILY.—Composed of small flowers with three triangular petals and a long stem. Has



RESEARCH

The following is a summary of the research conducted by the author. The research was conducted in the field of psychology and was aimed at understanding the effects of stress on human performance. The study was conducted over a period of six months and involved a total of 100 participants. The participants were divided into two groups: a control group and an experimental group. The control group was subjected to a standard workload, while the experimental group was subjected to a workload that was designed to be stressful. The results of the study showed that the experimental group performed significantly worse than the control group. This was true for all measures of performance, including speed, accuracy, and error rate. The results also showed that the experimental group experienced significantly higher levels of stress than the control group. This was measured using a variety of methods, including self-reports, physiological measures, and behavioral observations. The results of the study suggest that stress has a negative effect on human performance. This is true for all measures of performance, including speed, accuracy, and error rate. The results also suggest that stress has a negative effect on human health. This is true for all measures of health, including self-reports, physiological measures, and behavioral observations. The results of the study have important implications for the field of psychology and for the field of human factors. The results suggest that stress should be taken into account when designing systems and tasks. This is because stress can have a negative effect on human performance and health. The results also suggest that stress should be taken into account when designing training programs. This is because stress can have a negative effect on human learning and performance. The results of the study have important implications for the field of psychology and for the field of human factors. The results suggest that stress should be taken into account when designing systems and tasks. This is because stress can have a negative effect on human performance and health. The results also suggest that stress should be taken into account when designing training programs. This is because stress can have a negative effect on human learning and performance.

SARABAND RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A notable specimen of this universally recognized classification. It is unusual by reason of the rare shade of dark blue ground and the almost imperceptible touches of green in the main border. The multiplicity of border bands (so characteristic of these rugs) is here especially pronounced.



10. The following are the names of the persons who have been appointed to the various committees of the Board of Directors:

Journal of Management Education 30(6)

1. *Phragmites australis* (Cav.) Trin. ex Steud.

... ..

... ..

[illegible]

Journal of Management Education 30(6)p.789-804

[illegible]

Figure 1. The effect of the concentration of the *Agrobacterium* suspension on the transformation efficiency of *Agrobacterium* strains.

1. *Chlorophyll a* (Chl *a*) and *Chlorophyll b* (Chl *b*) were determined by the method of Lichtenthaler and Whistler (1973). The total chlorophyll content was determined by the method of Lichtenthaler and Whistler (1973). The total carotenoid content was determined by the method of Lichtenthaler and Whistler (1973). The total protein content was determined by the method of Lowry (1956). The total lipid content was determined by the method of Bligh and Dyer (1959). The total carbohydrate content was determined by the method of Dubois and Gilles (1950). The total nucleic acid content was determined by the method of Burton (1956). The total ash content was determined by the method of AOAC (1990). The total moisture content was determined by the method of AOAC (1990). The total dry matter content was determined by the method of AOAC (1990). The total organic acid content was determined by the method of AOAC (1990). The total alkaloid content was determined by the method of AOAC (1990). The total flavonoid content was determined by the method of AOAC (1990). The total phenolic content was determined by the method of AOAC (1990). The total tannin content was determined by the method of AOAC (1990). The total saponin content was determined by the method of AOAC (1990). The total sterol content was determined by the method of AOAC (1990). The total glycoside content was determined by the method of AOAC (1990). The total alkaloid content was determined by the method of AOAC (1990). The total flavonoid content was determined by the method of AOAC (1990). The total phenolic content was determined by the method of AOAC (1990). The total tannin content was determined by the method of AOAC (1990). The total saponin content was determined by the method of AOAC (1990). The total sterol content was determined by the method of AOAC (1990). The total glycoside content was determined by the method of AOAC (1990).

DESIGNS AND THEIR SYMBOLISM

the appearance somewhat of a shamrock leaf. It may be found in any of the Asia Minor rugs, especially in the field of the Konieh and Ladik. In the former it is nearly always present and for this reason is sometimes known as the Konieh design. (See color plate at p. 60 and doubletones at pp. 138 and 236.)

RHOMBOID.—Common in rugs of most every country, but more especially in those of the Caucasus. It carries no special symbolic significance.

RIBBON.—Representation of a twisted ribbon. Like the barber pole stripe, the reciprocal trefoil,



and the Greek meander, it is found in nearly all classes of rugs. (See color plate at p. 145 and doubletone at p. 130.)

RICE.—Sometimes referred to as the “grains of rice” pattern; consists of pinkish brown colored spots sprinkled on a field of dull white. Often arranged in a network. Found only in Samarkand and Chinese products.

RIVER LOOP, see Pear.

ROOSTER.—The people of Shiraz personify the



THE PRACTICAL BOOK OF ORIENTAL RUGS

Devil in the form of a rooster, which they weave in some of their choicest rugs in order to avert the evil eye. Some forms of the "crowing cock," so called, are easily confused with the Pear pattern.

ROSARY, see Beads.

ROSES, FOUR.—An ancient design appearing in many forms. Common in the Kurdish products and it is thought by some to be a Kurdish form of the tree of life. It appears in several different forms.

ROSETTE.—A floral-shaped design which is said to resemble the "Star of Bethlehem," an early spring flower of Persia. It is much used in border designs and it alternates with the palmette in



forming the Shah Abbas pattern. It also forms the design known as the Knop and Flower by alternating with a closed bud. Some authorities claim that it originated from the lotus.

RUSSIAN COAT OF ARMS, see Coat of Arms, Russian.

S FORMS, especially repeated in the form of a border, are very common in the Caucasian fabrics, especially in the Kabistans and Shirvans. Also

KABISTAN RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

Rare antique of this rapidly vanishing class of rugs from Caucasia. The tri-medallion effect is particularly pleasing, while scattered over the ground with extraordinary skill and good taste there are irregular stripes, rosettes, the pear designs in red, blue, green, yellow, stars, small birds, animals and many other tiny details.

Notwithstanding the wonderful results achieved by the printer's art to reproduce the rare tints in this masterpiece.



DESIGNS AND THEIR SYMBOLISM



found to some extent in the Turkish and Persian weaves. (See doubletone at p. 220.)

SARABAND BORDER DESIGN, see Mir.

SARDAR.—Named after the Sardar Aziz Khan, who was at one time governor of Azerbaijan. This design consists of narrow leaf forms, which are connected by vines and relieved by bold floral shapes. Quite commonly used in modern fabrics, especially the large-sized ones.

SAW-TEETH, RECIPROCAL, see Reciprocal Saw-teeth.

SCARABÆUS, see Beetle.

SCEPTRE.—One of the most distinctive and famous of the Mongolian patterns.

SCORPION OR SPIDER.—Chinese, viciousness, poison. In India it is believed that if a scorpion



creeps over the body it causes leprosy and that if one bears the tattooed image of a scorpion he is free from leprosy as well as from the bite of that insect. As a design it is quite common in the

THE PRACTICAL BOOK OF ORIENTAL RUGS

borders of Caucasian fabrics, especially the Shirvans.

SCROLL.—One of the distinctive Mongolian patterns which is said to represent the sun. Found in the Turkestan, Chinese, and Tibetan fabrics.

SEAL, see Pear.

SEAL OF SOLOMON, see Solomon's Seal.

SERPENT.—In India it is inauspicious because it reminds one of death.

SHAH ABBAS (see border design in cut of Ispahan rug at p. 194).—Named after the most revered of monarchs, who was born in 1586 and died in 1628. It is one of the most beautiful of the ancient designs. It consists of yellow, red, and blue flowers with connecting vines upon a background of blue. The so-called Shah Abbas design of to-day has very little resemblance to the ancient design. (See color plate at p. 32 and doubletone at p. 194.)

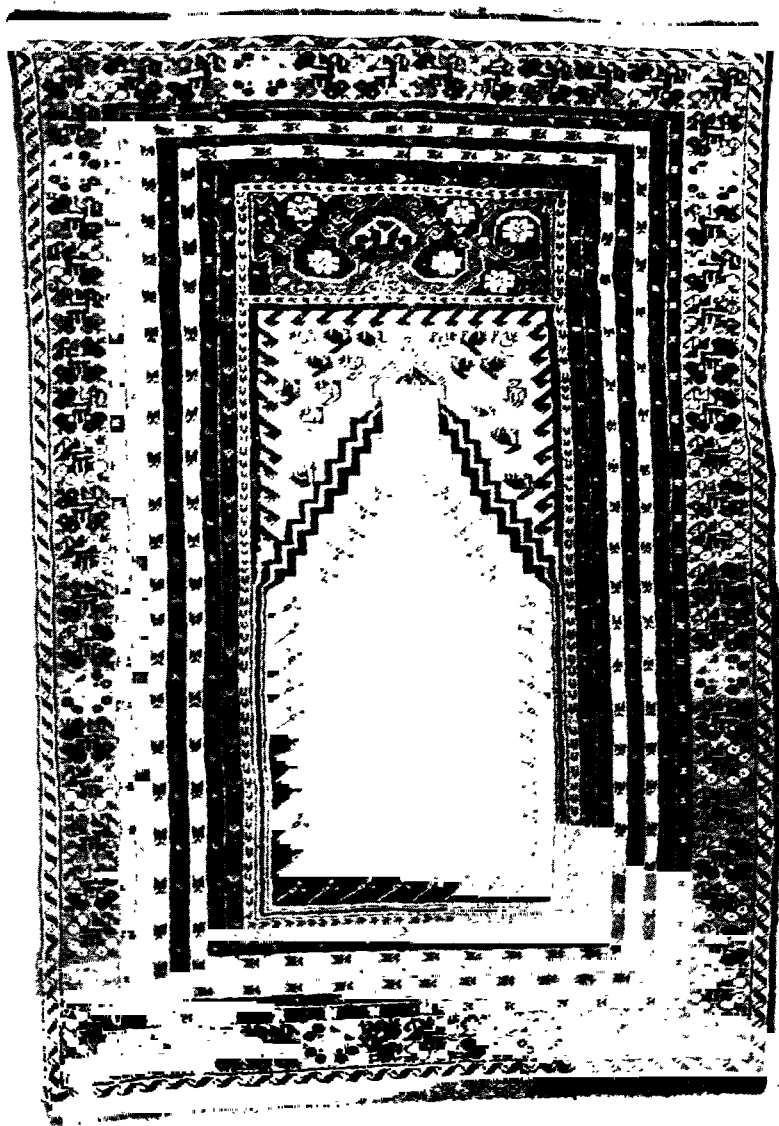
SHAUL DESIGN, see Pear.

SHIELD OF DAVID, see Star, six-pointed.

SHIRVAN DESIGN is composed of a diamond figure, each side of which is formed by a series



of steps. Frequently the centre is filled with small geometrical figures. This design is found



KIR SHAHR PRAYER RUG

Size 3'10" × 5'5"

PROPERTY OF MR. J. H. STANTON, AUBURN, N. Y.
(See page 222)

DESIGNS AND THEIR SYMBOLISM

more or less in the majority of the Caucasian products, but more especially in the Shirvans.

SHOU appears in many forms, but the three forms illustrated herewith are the most common,



not only in Chinese rugs but also as decoration in old porcelain and as embroidered designs on silk.

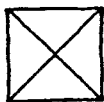
SIGNET OF DAVID.—Based upon the equilateral triangle and from it have originated many of the Turkish designs. See Star, six-pointed.

SILIBIK OR APPLE.—A Kurdish design which bears very little resemblance to the fruit after which it is named. It is usually arranged in perpendicular rows throughout the field.

SIXTEEN LUCKY SQUARES, see Knot of Destiny.

SNAKE, see Serpent.

SOLOMON'S SEAL.—Built on the right angle triangle and, like the Signet of David, it is found



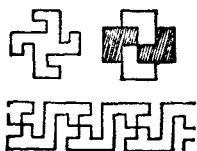
in many of the Turkish and Caucasian fabrics and to it scores of patterns may be traced.

SPARROW.—In India it indicates bumper crops.

SPIDER, see Scorpion.

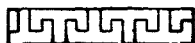
THE PRACTICAL BOOK OF ORIENTAL RUGS

Ancient Greeks, Egyptians, Chinese, Japanese, East Indians, Aztecs, mound builders, and the North and South American Indians, with all of whom it has a similar meaning, viz., good luck and happiness. In India it is drawn below the seats intended for bridegrooms, below the plates containing food to be offered to gods and is tattooed on the arms. It is drawn on the scalp at the thread ceremony and on the dorsum of the feet on all auspicious ceremonies, such as marriages, etc.



The usual figure consists of four arms with the cross at right angles and the arms pointing in the direction of motion of a clock's hand, although it has been given different forms, as shown by the accompanying illustrations. It is very commonly used as a rug design, especially in the Chinese, Caucasian, Turkish, and Turkoman products. (See color plate at p. 306 and doubletone at p. 290.)

T Forms (a border design) figure largely in the decoration of Samarkand and Chinese rugs. **Similar** to the Chinese fret.





THE EMIR OF BOKHARA AND HIS MINISTERS



TURKOMANS AT HOME

DESIGNS AND THEIR SYMBOLISM

TAE-KIEH OR YANG AND YIN is a circle separated by two semicircles into comet-shaped halves. Distinctly a Chinese symbol and found in Chinese,



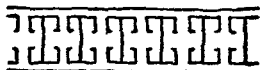
Tibetan, and Turkoman textiles. Used as a charm and found in decorations on all sorts of articles.

TARANTULA.—A design which has been so modified as to almost obscure the resemblance. It



is almost omnipresent in all of the Caucasian fabrics, especially the Kazaks, Kabistans, and Shirvans. (See doubletone at p. 248.)

TEKKE BORDER DESIGNS.—Two forms, one a sort of a double T border, the other a diagonal



arrangement of the Indian fish bone. (See doubletones at pp. 280 and 284.)

TEKKE FIELD DESIGN.—A repetition of a



Y-shaped design. Found only in the Tekke rugs, especially those of the prayer variety. (See doubletone at p. 284.)

THE PRACTICAL BOOK OF ORIENTAL RUGS

TOMORE owes its origin to some ancient conception of elemental forces. It has been adopted



by Korea and Japan as a national and heraldic crest. Frequently used in Mongolian ornament.

TORTOISE OR TURTLE BORDER DESIGN.—A design in which the figure of the tortoise is arrayed in a manner similar to that of the Herati border design. In China the tortoise stands for longevity and immortality. In India it is also



auspicious inasmuch as it represents the second incarnation of Vishnu where it supports the earth on its back. (See doubletones at pp. 178 and 202.)

TREE.—Sometimes called the tree of life. Always associated with religious belief. It symbolizes Divine power and perpetual life. It has furnished more different art motives than any other object and is almost omnipresent in Persian prayer rugs. The palm signifies a blessing or benediction, the weeping willow stands for death, and the cypress, while being an emblem of mourning, in its perennial freshness and the durability of its wood, is also a very practical symbol of the

Model B Hinge

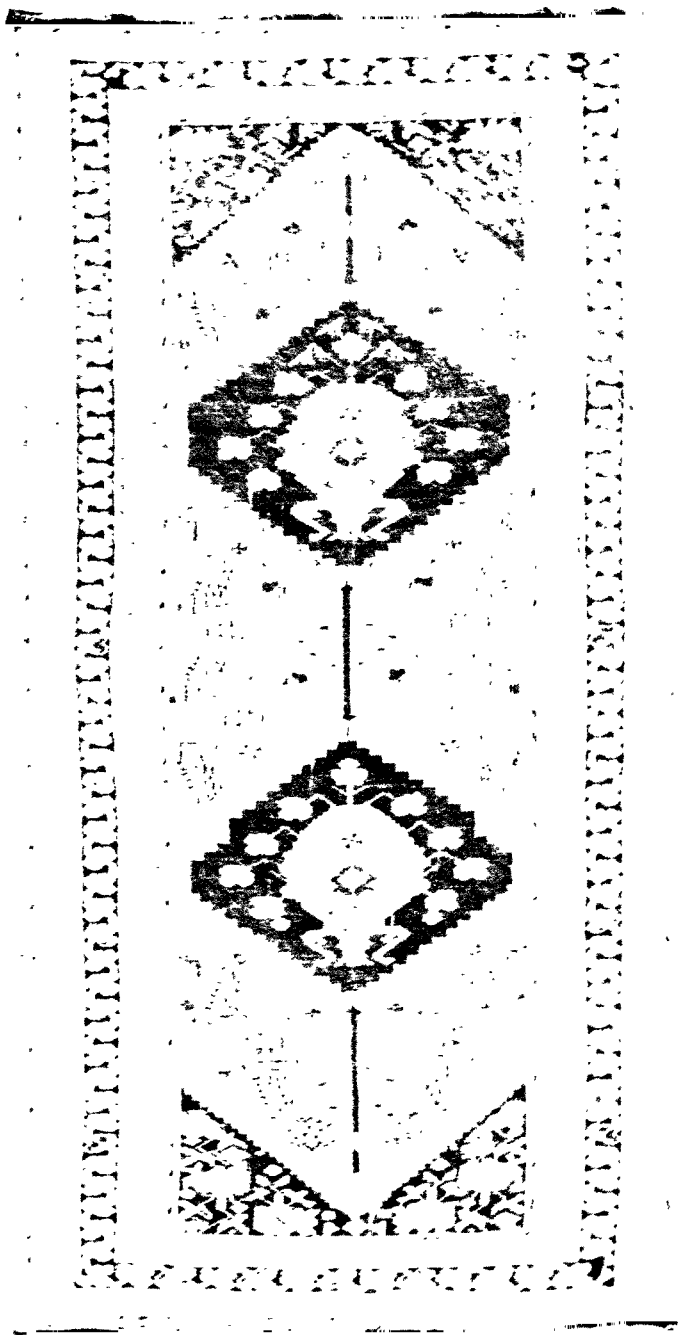
THE FOLLOWING IS A DESCRIPTION OF THE HINGE AND THE METHOD OF ATTACHING IT TO THE DOOR.

The hinge is of the particular type of door. It is a wild, nomadic tribe, it reflects in its design and construction the nature of the people by whom it was conceived. The hinge is of the same material as the door, and is of the same shape and size as the door. It is of the same material as the door, and is of the same shape and size as the door. It is of the same material as the door, and is of the same shape and size as the door.

MOSUL RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A superb example of this particular type of rug. Woven by a wild, nomadic tribe, it reflects in its daring of design and color combination the nature of the people by whom it was conceived. The angular medallions, so similar at first glance, have many interesting differences—a fact which applies equally to the placement and shape of the figures of the field.



DESIGNS AND THEIR SYMBOLISM

life to come. It is an Oriental custom to plant cypress trees on the graves of the dead, to place its twigs in the coffins of the dead, and to use its branches to indicate the houses of mourning. (See frontispiece and doubletone at p. 99.) In India the cocoanut palm is considered "the tree of desire" or one that fulfils all desires. Its stem



serves as a pillar or beam, as a water conduit and as fuel; its leaves supply mats for roofing the houses; its kernel supplies oil; its shell makes water bowls, and the oil of the shell is used as an external application in certain skin affections, etc. It is all useful and supplies all the primitive wants and therefore was much cultivated by the Rishis (Saints) of old, who called it "kalpa taru," literally the tree that supplies all desires. Its presence therefore is auspicious. (See color plate at p. 22; also doubletones at pp. 48, 98, 210, 220, and 222.)

TREFOIL, RECIPROCAL, see Reciprocal Trefoil.

TRELLIS, see Lattice.

TRIANGLE.—Scores of Turkish patterns may be traced from the triangle. It is frequently found tattooed upon the body of the Turks as a talisman.

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Frequently appears as a design in the Daghestans. In India it represents mother earth and is very auspicious.

TURKISH COAT OF ARMS, see Coat of Arms, Turkish.

TURTLE, see Tortoise.

TWIN FISH, see Herati.

UMBRELLA.—A Buddhist symbol which is occasionally found in Chinese rugs.

URN, see Vase.

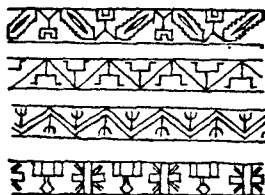
VASE OR URN.—A Buddhist symbol occasionally found in Chinese decoration. (See doubletone at pp. 210 and 212; also color plate at p. 22.)

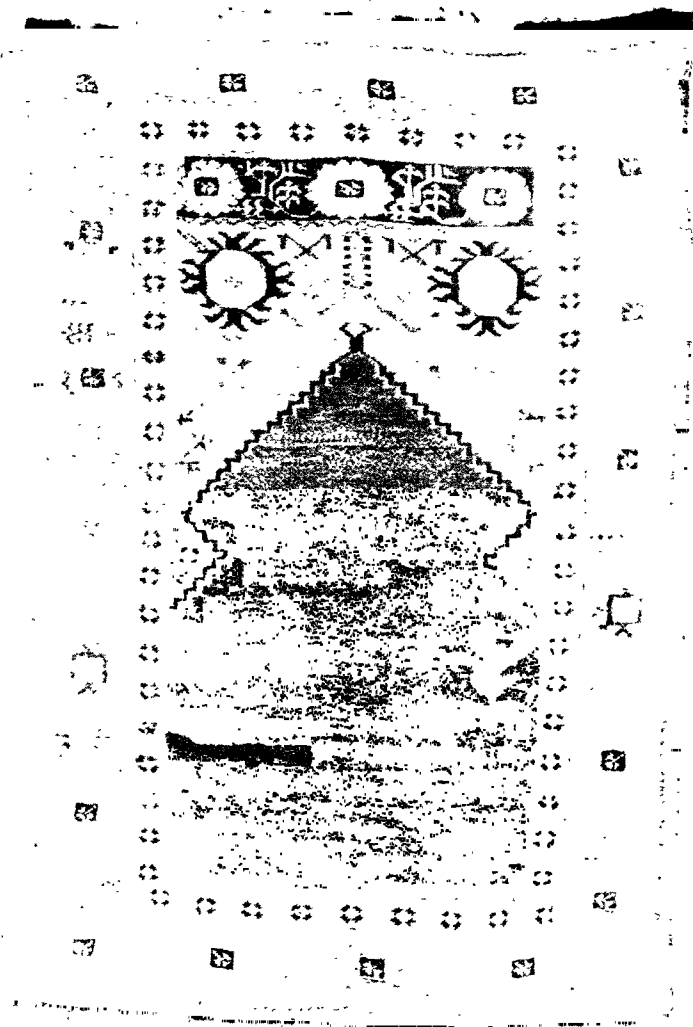
VULTURE.—Indian, death.

WATER CREST, see Meander, Greek.

WHEEL.—A Buddhist symbol which is sacred to Vishnu, who holds it in his hand. It also symbolizes the “wheel of the law.” Found in Chinese ornament.

WINE-GLASS BORDER.—A border which resembles a wine glass and is especially common in the Caucasian textiles, particularly the Kazaks and





KONIEH PRAYER RUG

Size 5'6" x 3'8"

PROPERTY OF DR. A. CLIFFORD MERCER, SYRACUSE, N. Y.

(See page 226)

DESIGNS AND THEIR SYMBOLISM

Shirvans. It appears in various forms, but the most common is the one in combination with the fish-bone design. (See color plate at p. 292.)

WINGED GLOBE OR DISC.—An Egyptian design consisting of a small ball, on the sides of which are two asps with extended wings, expressing by these extended wings the power of protection



afforded by the Egyptian government. Also an emblem of religious sincerity and appreciation of benefits derived from God.

WOLF.—Chinese, ingratitude, heartlessness. In India it is inauspicious and is never drawn or embroidered on fabrics.

Y FORM (a border design).—One of the most famous of the Mongolian patterns and figures

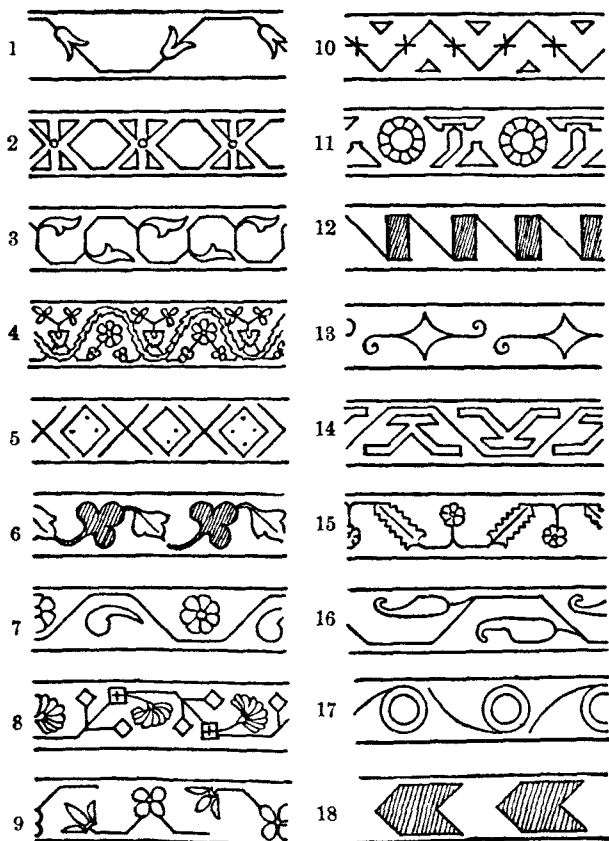


largely in the decoration of Chinese rugs. See also Tekke Field Design.

YANG AND YIN, see Tae-kieh.

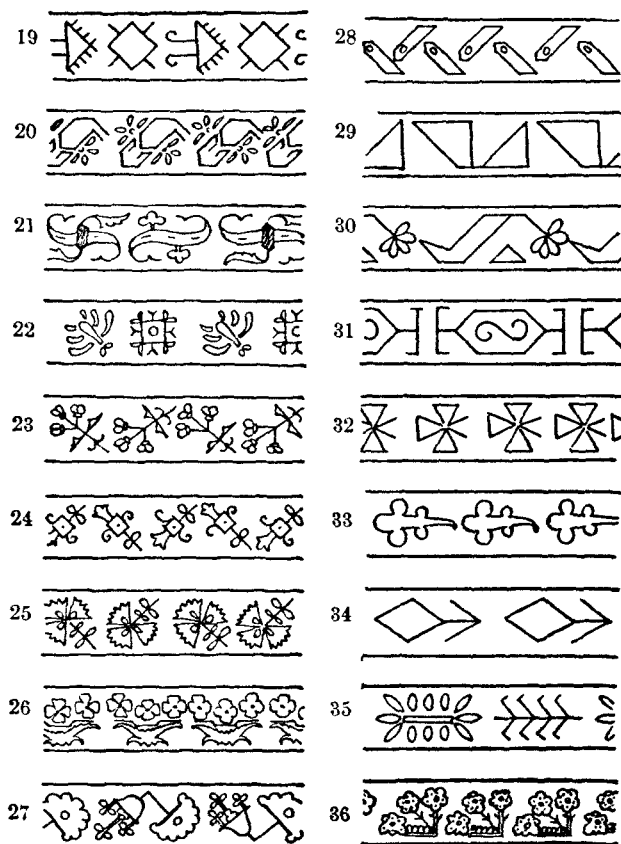
ZIGZAG, see Meander, Greek.

THE PRACTICAL BOOK OF ORIENTAL RUGS



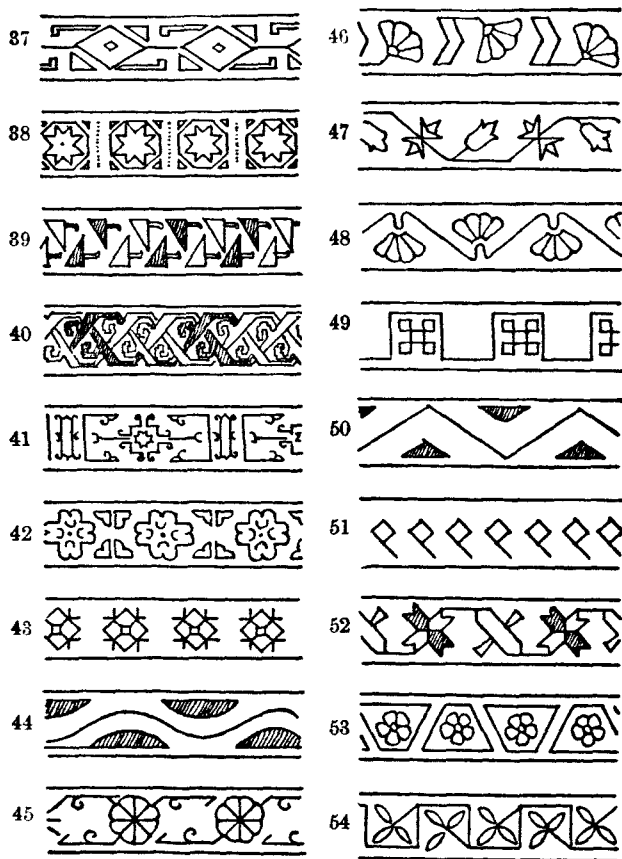
Some nameless Persian border designs.

DESIGNS AND THEIR SYMBOLISM



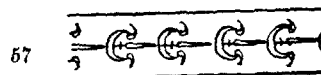
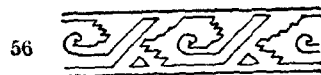
Some nameless Turkish border designs.

THE PRACTICAL BOOK OF ORIENTAL RUGS



Some nameless Caucasian border designs.

DESIGNS AND THEIR SYMBOLISM



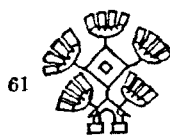
Turkoman border designs.



Chinese border designs.



A Chinese field design.



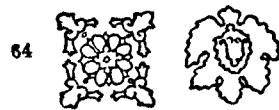
Kurdish field designs.



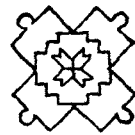
Caucasian field designs.



Turkish field designs



Persian field designs.



KAZAK RUG

Size 6'3"×4'8"

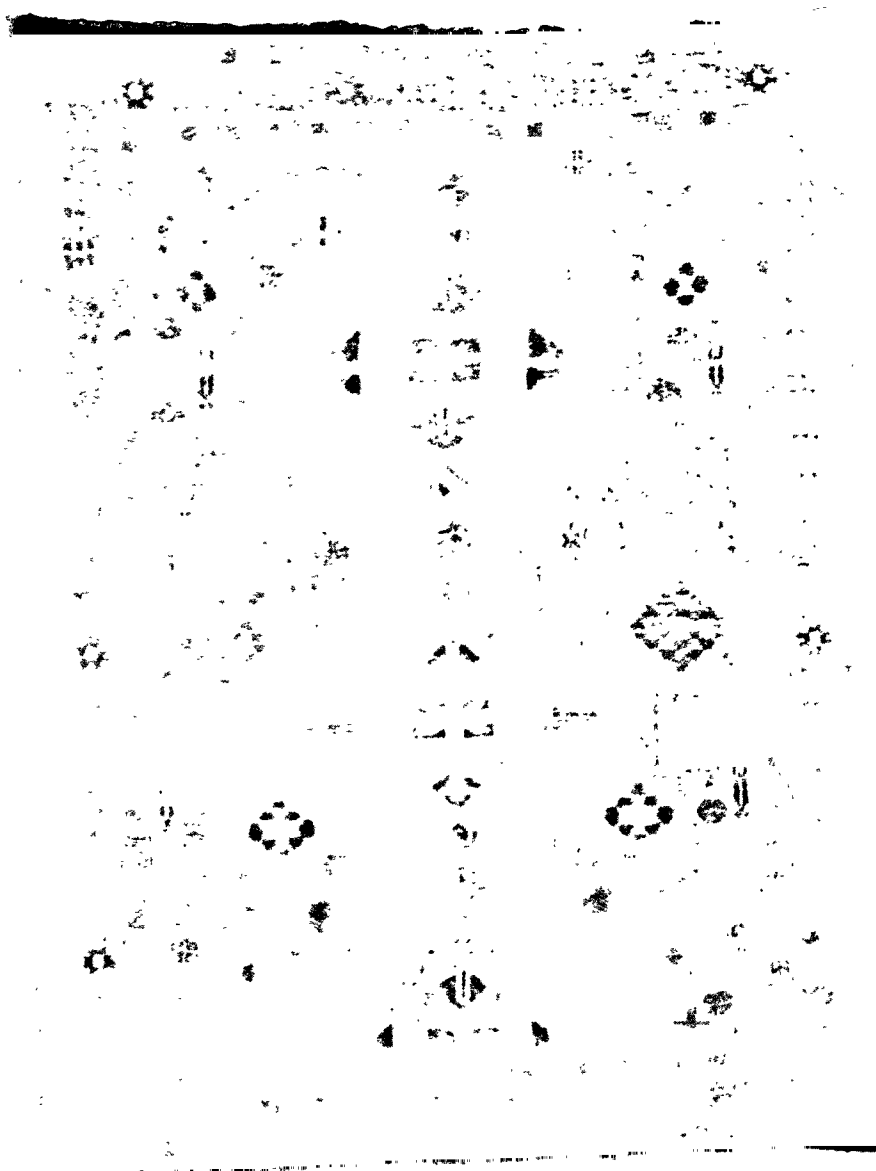
PROPERTY OF S. F. HIPES, TRINIDAD, COL.

Knot: Ghiordes. Nine to the inch vertically and eight horizontally, making seventy-two to the square inch.

One will seldom see a more beautiful and more glossy piece, especially among the Caucasian fabrics, and neither the material nor dyes can be excelled.

The black in the background is of natural black sheep's wool covered with all sorts of animals, birds and symbols, most of which are in a rich rose color. The main border stripe consists of the crab design in subdued tones of yellow, blue and red with more or less white.

(See page 272)



THE IDENTIFICATION OF RUGS

THE IDENTIFICATION OF RUGS

The one thing desired by those who are just beginning the study of Oriental rugs is the ability to readily identify them. Realizing this, the author has included a chapter on the identification of rugs which contains many features new to rug literature and which, he trusts, will greatly simplify and render easy the process of identification; but it must be borne in mind that certain rugs are much more easily distinguished than others and that at times even the connoisseur is puzzled.

Oriental rugs are identified not alone by their designs and colors, but by their material, texture and finish, therefore, there is given first, a list of those which are distinguishable by their outstanding or prominent characteristics; second, reproductions of the backs of those rugs which are characteristic in their appearance, and third, an exhaustive chart giving complete details as to weave, material, texture and finish of each variety of rug.

The chapter on Design, which precedes this, is the most complete consideration ever given to

THE PRACTICAL BOOK OF ORIENTAL RUGS

this detail of rug making, and its numerous descriptions and drawings will enable the reader to identify, with reasonable certainty, rugs by this feature alone.

The numerous pictures of the representative types of rugs will also familiarize the readers with many distinguishing patterns, while the chapters in Part II take up and gather together all of the various features of each kind of rug upon the market, so arranged and described that a clear and comprehensive idea of it will be formed in the mind of the reader.

A FEW CHARACTERISTIC FEATURES OF CERTAIN RUGS

Named in the order of their importance and given to assist the reader in differentiating, although few are absolute criterions.

HEREZ.—Characteristic angular ornamentation; shaded background (see doubletone, page 172).

KARA DAGH.—The pile contains considerable natural colored camels' hair.

TABRIZ.—Almost invariably a medallion centre (see doubletone, page 182). Very frequently curl on the sides.

BIJAR.—Considerable camels' hair in the field.

KERMANSHAH.—Colors soft and light; sides overcast with dark wool.

SENNA.—Characteristic weave (see plate on weaves, page 152): pear design and Herati field and border design very common; pole medallion (see doubletone, page 188).

THE IDENTIFICATION OF RUGS

FERAGHAN.—Herati border and field design in the great majority (see doubletones, pages 114 and 190).

HAMADAN.—Broad outside band of natural colored camels' hair; pole medallion nearly always a prominent feature (see doubletones, pages 110 and 192).

SARABAND (MIR).—The characteristic Saraband border stripe; field consisting of the pear design in rows with the stems of alternate rows turned in the opposite direction; light blue web (see doubletone, page 198).

SARUK.—Overcast with silk or dark wool; Herati border designs; intricate floral designs; frequently curled on the sides (see color plate, page 166).

SULTANABAD.—Generally large scroll and floral pattern (see doubletone of Mahal, page 202).

NIRIS.—Madder red predominates; pear pattern common.

SHIRAZ.—Sides overcast with wool of two colors; pole medallion a prominent feature; little tassels of wool frequently along the sides; strand of colored yarn in web (see color plate, page 52, and doubletones, pages 206 and 208).

HERAT.—Herati border and field designs common; pear designs in field with stems all turned in the same direction.

KHORASAN (MESHED).—Uneven distribution of woof threads (see plate on weave, page 152). Two small pears resting their stems upon a larger one is one of the common designs. Herati border and field also common. Magenta a prominent color (see color plates, pages 22 and 32).

KIRMAN.—Bouquets and vases in design most frequent (see doubletone, page 212).

KURDISTAN.—One or two strands of colored wool in web of one end; overcast with yarn of different colors; shading of colors.

KIB SHEHR.—Many have several tufts of wool composed of all the different colored yarns which are used in the body of the rug.

GHIORDES.—The fringe on the upper end, as a rule, instead of being a continuation of the warp threads, is a separate piece sewed on. It also usually has two cross panels, one above and one below the prayer field (see color plate, page 66).

THE PRACTICAL BOOK OF ORIENTAL RUGS

LADIK.—Wide red web striped with yellow or blue; figures large in comparison to the size of the rug; magenta freely employed.

YURUK.—Border narrow in proportion to size of rug.

BERGAMA.—Designs generally broad and large in proportion to rug (see doubletones, pages 46 and 236); frequently small tassels of wool along the sides of the rug; several woof threads between each row of knots and a wide web which frequently carries a design or rosettes which are woven in.

KULAH.—The Kulah border design nearly always in one or more of the stripes; the ends are generally dyed yellow; a large number of narrow border stripes which are filled with minute designs, usually the "fleck." A filled or partly filled centre field; usually one cross panel (see doubletone, page 240).

MELES.—Field is frequently composed of perpendicular stripes of yellow, red and blue with zigzag lines or peculiar angular designs running through them (see doubletone, page 242).

MOSUL.—One or more strands of colored yarn run through the selvage, usually red and blue.

DAGHESTAN.—Diagonal ornamentations of both field and border; all spaces well filled with a small geometrical design (see color plates, pages 84 and 292, also doubletones, pages 254 and 256).

DERBEND.—Yellow lavishly used; field likely to consist of a repetition of designs in alternate colors.

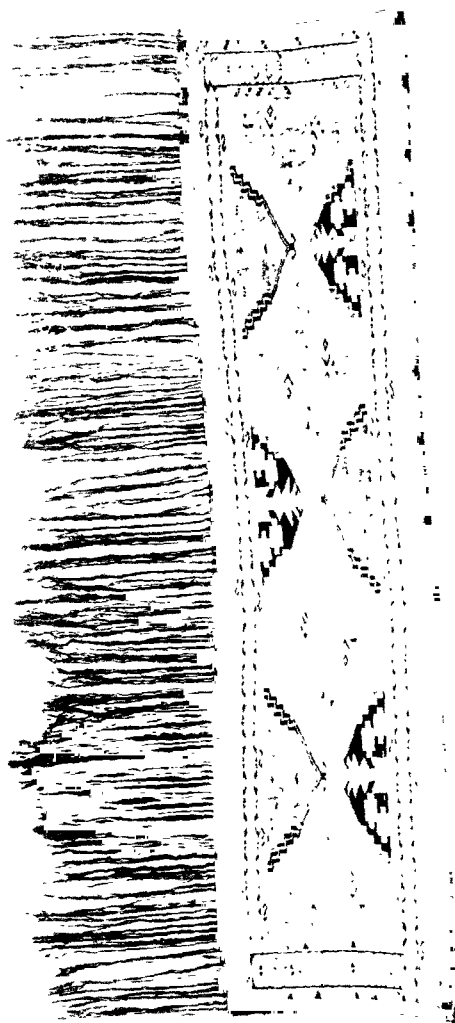
TCHETCHEN.—The characteristic Tchetchen (Chichi) border design is nearly always found (see doubletone, page 260).

BAKU.—Small strand of camels' hair crosses one end.

SHEMAKHA.—Pileless; loose shaggy yarn ends on the under side (see plate of weaves at page 153).

GENGHIS.—Field often filled with the pear design, each row alternating in color (see design on page 268).

KAZAK.—From two to six woof threads between each row of knots; diagonal position of pile (see plate on weaves, page 152). Palace design commonly employed. Bold figures and bright colors (see doubletone, page 272).



TEKKE BOKHARA STRIP
Size 1' 2" x 4' 11"
PROPERTY OF THE AUTHOR
(See page 284)

THE IDENTIFICATION OF RUGS

KHIVA.—Large detached octagon and diamond forms; goats' hair warp (see doubletone, page 278).

TEKKE.—Small detached octagon and diamond forms (see doubletone, page 282).

YOMUD.—Checker-board effect of selvage on the sides; strands of colored wool in the web (see doubletone, page 286).

YARKAND.—Generally four strands of woof between each row of knots.

SAMARKAND.—One or more "circles of happiness"; three or four woof threads between each row of knots; lavish use of yellow and Bokhara red; designs mostly Chinese (see doubletone, page 290).

BELUCHISTAN.—Sides frequently finished in horse hair; dark subdued colors. If there is any white it is nearly always in one of the border stripes (see doubletone, page 296).

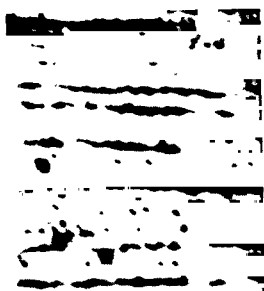
By carefully consulting these characteristics and the chart of distinguishing features it ought to be a comparatively easy matter to take up almost any rug and name it after a few moments' reflection. To illustrate, try your skill on the following description: Knot—Senna, weave close and rows of knots very uneven; warp and woof both of undyed cotton. Pile of very fine wool, short and upright; ends both have narrow white webs through which runs a strand of parti-colored yarn. There is also a fringe of loose warp ends. The sides are overcast with silk. There is a diamond-shaped pole medallion upon a field which is covered with a minute Herati design; the colors are subdued shades of red, blue, green, yellow and old rose with more or less white.

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After consulting the table of distinguishing features you will find that the Senna knot excludes all Caucasian and Turkish fabrics; the cotton warp and woof excludes all Turkoman fabrics excepting the Kashgar and the Yarkand. The overcasting of the sides, as well as the Herati design, excludes these two, therefore it must belong to the Persian class. A great many of this class are tied with the Senna knot; have cotton warp and woof; a short, upright wool pile and narrow webs with loose warp ends, but only two are ever overcast with silk, namely the Senna and the Saruk. Upon referring to the characteristic features mentioned in the first part of this chapter (page 148) you will see that the Herati design is common to both of these rugs, but that the uneven weave, the pole medallion and the strand of colored yarn in the web are all Senna features, therefore you have a Senna.

A thorough knowledge of designs and colors would have enabled you to name the piece at first sight, as would also the character of the weave in this particular instance.

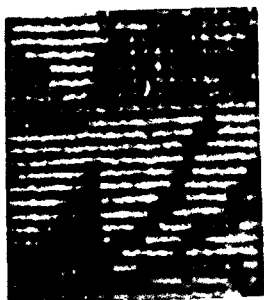
Most of the prayer rugs may be accurately classified by consulting the chart illustrating rug niches (page 322), while the distinguishing characteristics of the different Ghileems may be found in the chapter on Ghileems.



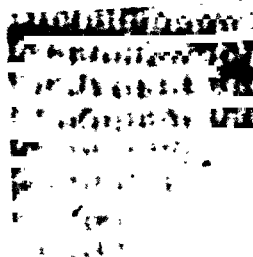
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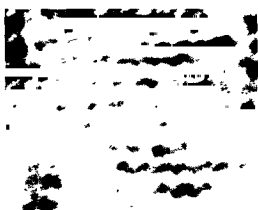


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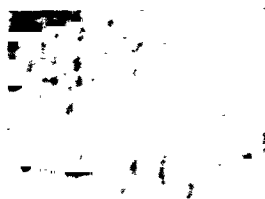


6

CHARACTERISTIC BACKS OF RUGS



7



8



9



10



11



12

CHARACTERISTIC BACKS OF RUGS

THE IDENTIFICATION OF RUGS

ILLUSTRATIONS OF THE BACKS OF SOME RUGS SHOWING THEIR CHARACTERISTIC WEAVES

The author has endeavored to include in this group of pictures one of every rug which has a distinct characteristic weave. There are many rugs, the weaves of which differ so minutely that their reproduction on paper would be of no material help.

The details of each picture are of the same size as the rug from which it was taken and each one is presented with the warp threads running up and down. This idea of comparison would be even more valuable were it possible to procure pictures of pieces only which have the same number of knots to the square inch. A magnifying glass will aid materially in bringing out the minute details.

No. 1. **KHORASAN**.—Twelve knots to the inch vertically, and six horizontally. This peculiar weave is due to the fact that several rows of knots are tied with no woof thread to separate them; then two or three strands of the woof are thrown in, one after the other, followed by several more rows of knots. This method of weaving is a Khorasan feature.

No. 2. **SENNA**.—Eighteen Senna knots to the inch vertically, and eighteen horizontally. Notice the closeness and irregularity of the rows of knots. Contrast the appearance of this with that of the Saruk (No. 3) which is tied with the same kind of knot and has very nearly the same number to the square inch.

No. 3. **SARUK**.—Fifteen Senna knots to the inch vertically, and sixteen horizontally. One of the most closely and most

THE PRACTICAL BOOK OF ORIENTAL RUGS

evenly woven of the Oriental fabrics. In this illustration the rows of knots can easily be counted horizontally, but it is almost impossible to count them vertically unless we follow the stripe-like arrangement in the straight oblique outlines of some of the designs.

No. 4. KAZAK.—Six Ghiordes knots to the inch vertically, and nine horizontally. Notice the wide spacing between each row. This is due to the great number of woof threads between each row, a characteristic of the Kazak. This cut beautifully illustrates the appearance of the Ghiordes knot on the back. Note that each one has two loops as compared with the one loop in the Senna knot, as illustrated in No. 3.

No. 5. SARABAND.—Ten Senna knots to the inch vertically and ten horizontally. The white or light blue woof threads are distinctly seen in each row, even in those which are closely woven. The spaces between the rows vary a little in places, giving it an appearance somewhat similar to the Khorasan weave.

No. 6. DAGHESTAN.—Eight Ghiordes knots to the inch vertically, and eight horizontally. This piece has the same number of knots to the square inch as does the Chinese (No. 7), and, although of a different kind, the appearance of the weave is quite similar.

No. 7. CHINESE.—Nine knots to the inch vertically, and nine horizontally. The spiral appearance of the colored rows of knots and the white woof threads give it a look quite similar to that of the Daghestan (No. 6).

No. 8. MERVE GHILEEM.—Eight stitches to the inch. Compare the difference in weave to that of the Kurdish ghileem (No. 9). The colors of the latter are always at right angles to or with the warp and woof threads, while that of the former is diagonal to the warp and woof threads. This method of weaving gives the Merve fewer and smaller open spaces.

No. 9. KURDISH GHILEEM.—Notice the many open spaces, also the loose yarn ends, a characteristic of this class of ghileems.

THE IDENTIFICATION OF RUGS

No. 10. **SHEMAKHA** (coarse).—Eight stitches to the inch. Showing the front of the rug in order to illustrate the Shemakha weave, which is a flat weave and yet quite different from that of the ghileems. Note its braided appearance.

No. 11. **SHEMAKHA** (coarse).—Back of the same rug as shown in No. 10. Note the quantity of loose yarn ends.

No. 12. **SHEMAKHA** (fine).—Ten stitches to the inch. Note the difference in the number of loose yarn ends in this piece compared with those in the coarsely woven fabrics (No. 11).

CHART SHOWING THE DISTINGUISHING FEATURES OF THE DIFFERENT RUGS

	KNOT		Wool						Woof							Pile								Edwds									STOPS				
	Glass	Serica	Wool	Cotton	Goat's Hair	Camel's Hair	Silk	Linen	Dyed	Wool	Cotton	Goat's Hair	Camel's Hair	Silk	Linen	Dyed	Extra Thrd's	Wool	Cotton	Goat's Hair	Camel's Hair	Silk	Short	Medium	Long	Texture	Narrow Web	Wide Web	Hemmed Web	Part-colored Strand in Web	Dyed Web	Warp	Weft	Warp	Weft	Overcast	Salvaged
PERSIAN	BAKHSHIS	O	R	A							A					Ob		A					F	R		C	A				R			O	R	S	
	GOREVAN	O	R	A							A					Ob		A					F	R		C	A				R			O	R	S	
	SERAPI	O	R	A							A					Ob		A					F	R		C	A				R			O	R	S	
	KARA DAGH	A		A					R	R						Or	R		A			O		F	R		f	A		Rr				O	R	S	
	KASHAN	A			R						R				O	O			R				O	A		f	A				A				A		
	SOUJ BULAK	A		R	O						R				O	O			R				O	A		f tu	A				R oe				A		
	TABRIZ	S	R		O						R				O	O			R				O	A		fu	A			O	A			An. R	An. S		
	BIJAR	A		Ab							Rh			O					R			O		R	F	tu	A			R oe				Mo. O	Mo. R		
	KERMANSHAH	S	R	A							Rh			O			Ob		R					R	O	f	A			R oe				A			
	SENNA		A								O				O	O	O		R					A		fu	A				A				A		
	FERAGHAN	Mo. O	An. A								O				O	O	O		R					An. R	Mo. R			A			O	A			A		
	HAMADAN	A		A							O			O					R					A	R	F		A			R oe			F	A		
	ISPAHAN		A								A								R					A		f	A				A				A		
	JOSHAGHAN	A		A							A								R					A	R			A				A				A	
	SARABAND	Mo. R	An. A								A						Flb		R					A		fu	A			O	Rlb	A			A		
SARUK		A								R					O			A					A		fu	A				A				A			
SULTANABAD	R	O																A					O	R	C	A					A				Fds		
MAHAL	R	O																A					O	R	C	A					A				A		
MUSKABAD	R	O																A					O	R	C	A					A				A		
NIRIS	A		A							A								A					O	R	C	A					A				A		
SHIRAZ	F	R	An. A		Mo. F					A						R	F	A					O	R	Rh		A Em			Rr	A				A		
HERAT	R	S	O				An. Rs			O						Rb		A					O	R			A			Rb	A				Rpe	</	

Explanation of Symbols: A=always; R=as a rule; F=frequently; O=occasionally; S=seldom; An.=antiques; Mo.=moderns; em=embroidered; ad=added; c=coarse; f=fine; fl=fluffy; h=heavy; t=thick; w=wide; u=upright; oe=one end; pa=part; p=pileless; pc=parti-colored; g=gray; lb=light blue; y=yellow; r=red; d=dark; b=brown; bl=black; ie=if cotton; iw=if wool; gh=goats' hair; hh=horse hair; s=silk.

From the foregoing table the following facts may be advantageously emphasised, viz: (1) Comparatively few rugs are tied with the Senna knot, and these are mostly of the Persian and Turkoman classes. (2) All Persian and Caucasian rugs are tied with the Ghiordes knot. (3) Most of the finest Persian rugs have cotton warp and woof, and are tied with the Senna knot. (4) The Kurdistan is the only one of the Persian classification which ever has a dyed warp, but many of them have a dyed woof. (6) The Turkish and Caucasian rugs, as a rule, have a wool warp and woof. (7) The Persians nearly all have narrow webs, with the exception of the Niris and the Shiras, which have wide ones. (8) All Turkish rugs have narrow webs, with the exception of the Karaman, the Ladik and the Bergama, which have wide ones. (9) As a rule the Caucasians have narrow webs, and the Turkoman have wide ones. (10) The knotted warp ends are found especially among the Caucasian rugs. (11) As a rule the Persians are overcast on the sides, and the Turkish and Turkoman are selvaged, while the Caucasians are as much one way as the other. (12) The length of the pile is of very little assistance in classifying.

PART II

SHIRVAN PRAYER RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A prayer rug the outstanding feature of which is the unusual ground of ruby red, framed by a handsomely designed border in ivory and blue.

The prayer niche reveals a wealth of thought in its conception and equal care in its execution. The geometrical designs—hooks, tiny crosses, six- and eight-pointed stars and other angular figures—are characteristic of this class of rugs and of the Daghestans with which they are so closely related.



GENERAL CLASSIFICATION

GENERAL CLASSIFICATION

IN the general market are found over fifty different kinds of rugs, most of which are named after the towns or districts in which they are made, from which they are marketed, or after the people who make them. There is generally also some slight difference in the weave, the material, the color, the design or the finish, which gives each class its distinguishing, technical character. Of late years, however, there has been such an intermingling of races and transmission of ideas from one country to another, that even the expert is often unable to identify a rug with the place in which it was made.

There is occasionally a dealer who has many of his own names which he uses to the extinction of all others and some of the names used in Western countries would not be recognized in the countries from which the rugs come. Under such circumstances classification becomes rather difficult and it is not to be wondered at that author-

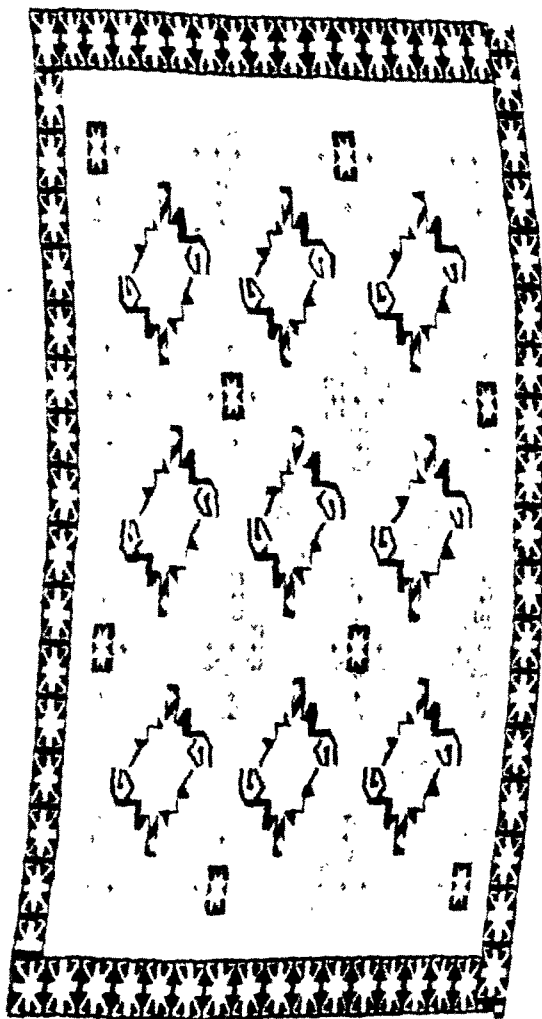
THE PRACTICAL BOOK OF ORIENTAL RUGS

ities sometimes disagree. Importers and dealers in Oriental rugs would find it greatly to their advantage if they had a strict rug nomenclature based on facts and if they discountenanced everything in the trade which tended towards charlatanism or inspired distrust in the minds of buyers.

In the classification to follow we will consider rugs from a geographical stand-point.

To begin, we will consider them in the following order: 1st, Persian; 2nd, Turkish; 3rd, Caucasian; 4th, Turkoman; 5th, Beluchistan; and 6th, Chinese.

No reference will be made to Indian rugs for the reason that, outside of the fact that they are made in India, they can nowadays hardly claim a right to be classed as Oriental products, inasmuch as they are wholly modern creations made merely upon a trade basis, often by machinery, and after designs furnished by American and European designers.



BOKHARA TENT BAG

Size 4' x 2'10"

PROPERTY OF MR. J. H. STANTON, AUBURN, N. Y.

(See page 284)

GENERAL CLASSIFICATION

PERSIAN OR IRANIAN . . .	Azerbaijan	{	Herez { Bakhshis Gorevan Serapi (a)
		{	Kara Dagħ (b)
		{	Kashan
		{	Souj-Bulak (c)
		{	Tabriz
	Ardelan	{	Bijar, Sarakhs, (d) Lule (e)
		{	Kermanshah
		{	Senna (c)
PERSIAN OR IRANIAN . . .	Irak-Ajemi	{	Feraghan (f)
		{	Hamadan
		{	Ispahan
		{	Joshaghan (g)
		{	Saraband (h)
		{	Saruk
		{	Sultanabad { Mahal (i)
		{	Muskabad (i)
PERSIAN OR IRANIAN . . .	Farsistan or Fars	{	Niris, Laristan (j)
		{	Shiraz
	Khorasan	{	Herat (k)
		{	Khorasan proper
		{	Meshed
	Kirman	{	Kirman
	Eastern Kurdistan.	{	Kurdistan proper.

(a) After the village of Serab.

(b) Mountains.

(c) A Kurdish product, named after a city.

(d) More commonly called Sarakhs, after the city by that name, which is situated on the border line between Persia and Turkestan and within a few miles of Afghanistan. They are so called because the people who make them formerly came from this district.

(e) A corruption of the Persian word "roules," which means a pearl.

(f) A province.

(g) A district. Joshaghan is the English way of spelling it and Djoshaghan the French way of spelling it.

THE PRACTICAL BOOK OF ORIENTAL RUGS

- (h) A corruption of the word "Sarawan," the name of a district in Persia just south of Feraghan. The name has no connection whatever with the "Saraband Dance."
- (i) Terms used for the different grades of rugs from the Sultanabad district.
- (j) Laristan is a province in the Kirman district just south of Niris.
- (k) Named after the city of Herat, which is not situated in Khorasan at all, but is across the Persian border in Afghanistan. They take this name for two reasons: first, because they are woven by people who formerly lived in Herat, but who, owing to political disturbances, settled in Khorasan; and second, because they are marketed at Herat.

TURKISH . . .	{	Anatolian .	{	Angora . .	{ Kir Shehr
				Brousa . .	{ Oushak
				Konieh . .	{ Karaman
					Konieh proper
					Mujur
				Smyrna .	Ladik (a)
					Yuruk (b)
					{ Ak-Hissar
					Anatolian proper
					Bergama
					Ghiordes
					Kulah
					Meles (c)
					Makri
					Smyrna proper
				Kurdistan. {	Mosul . . . {
					Mosul proper

- (a) A corruption of the word "Laodicea."
- (b) The word "Yuruk" means mountaineer.
- (c) A corruption of the word "Milassa."

GENERAL CLASSIFICATION

CAUCA- SIAN...	Caucasia	{	Daghestan	{	Daghestan proper
					Derbend
					Kabistan (a)
					Tchetchen, Chichi, Tzitz (b)
CAUCA- SIAN...	Trans- caucasia	{	Baku	{	Baku proper
					Shemakha, Soumak (c)
					Kashmir (d)
					Shirvan (e)
CAUCA- SIAN...	Trans- caucasia	{	Elizabethpol	{	Genghis, Ganja (f)
					Karabagh (e)
CAUCA- SIAN...	Trans- caucasia	{	Erivan	{	Kazak (g)

- (a) Should be Kubistan or Kuban, as they are made at Kuba.
- (b) Named after a tribe of people who inhabit the mountains north of Daghestan.
- (c) A corruption of the word "Shemakha."
- (d) Sometimes called Kashmir from the resemblance of the under side to that of Cashmere shawls.
- (e) A province.
- (f) Named after a tribe of Turkomans who live in the vicinity of Elizabethpol. Sometimes called Ganja, after the ancient name of Elizabethpol.
- (g) Named after a tribe of Nomads inhabiting the hills around Lake Goktcha.

TURKESTAN OR TURKOMAN . .	{	Turkestan	{	Khiva Bokhara
				Beshir Bokhara
				Tekke Bokhara (a)
				Yomud Bokhara (b)
TURKESTAN OR TURKOMAN . .	{	Eastern Turkestan	{	Kashgar
				Yarkand
TURKESTAN OR TURKOMAN . .	{	Russian Turkestan	{	Samarkand

BELUCHISTAN { Beluchistan proper (c)

- (a) Made by the Tekke-Turkomans who inhabit the plains to the west of the Oxus.

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- (b) The name of a tribe of Turkomans who inhabit the western end of Turkestan.
- (c) Although these rugs are made in a region far distant from Turkestan, they are so similar to the Turkoman class that they are classified as such by several authorities.

Genghis, of the Caucasian class, being made by a tribe of Turkomans in the Caucasus and resembling closely the Turkoman productions, are classified as such by several prominent writers.

FINAL

71-154052

FROM THE COLLECTION OF THE ARCHIVES

to the "non-scientific" marking and the "scientific" marking as a

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11/22/2011

SARUK RUG

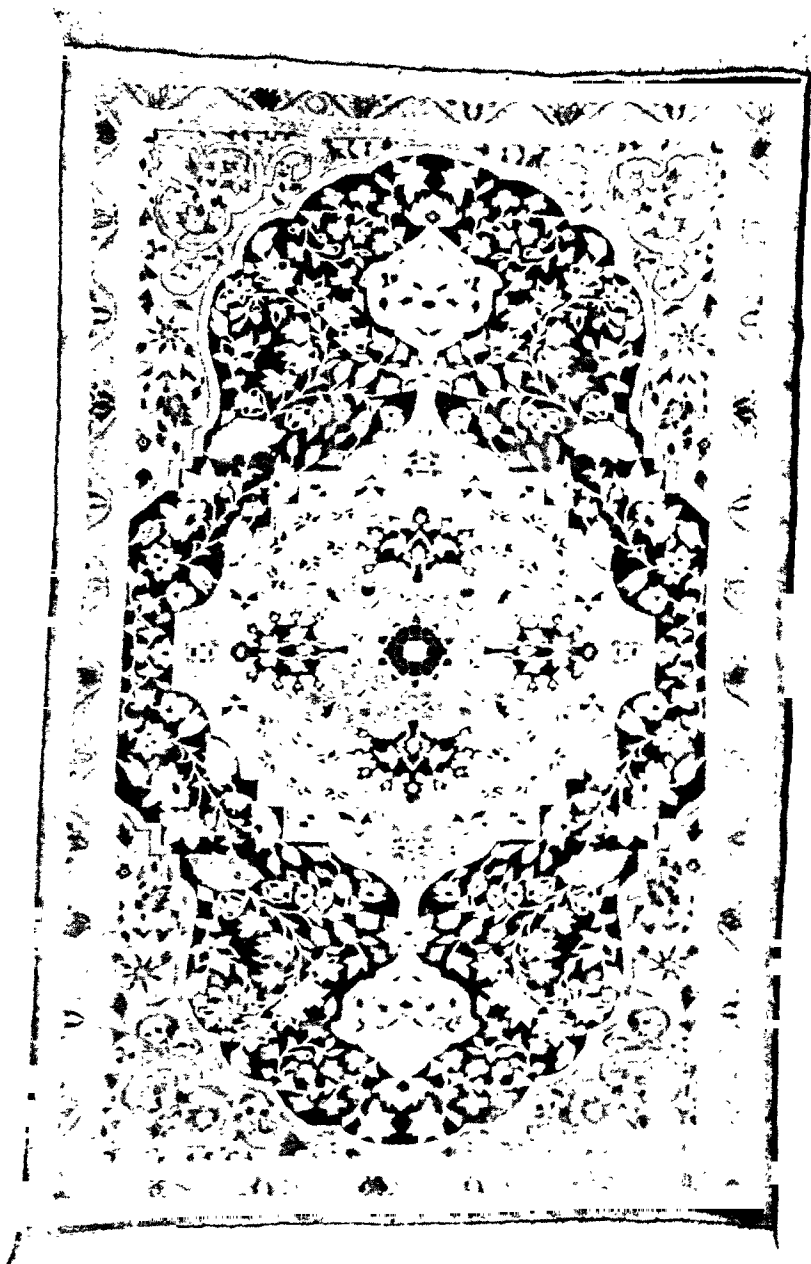
Size 6' 4" × 4' 1"

FROM THE COLLECTION OF THE AUTHOR

Knot: Senna. Fourteen to the inch horizontally and seventeen to the inch vertically, making two hundred and thirty-eight to the square inch.

The design is characteristic but the colors are unusual for a Saruk. There is a central pole medallion within another medallion. The predominating color of the former is an old rose with figures in light and dark blue, white and yellow, especially the latter. The outside medallion has an old ivory background and is strewn with beautiful undulating vines covered with flowers of various colors, those at one end being principally in old rose while at the other end a rich red seems to predominate. Each corner of the field outside of the medallion has a rich blue background with scroll figures and large flowers, differing considerably in color at the two ends. There are four border strips, the outside one being of plain ivory. The main border consists of alternate white and old rose floral forms connected by a meandering line upon a dark blue background and on both sides of this main border stripe is the reciprocal trefoil in red, blue and white.

(See page 200)



**THE PERSIAN CLASSIFICATION
AND DESCRIPTION**



PERSIA

THE PERSIAN CLASSIFICATION AND DESCRIPTION

From the earliest time to the present the Persian has excelled all others in the designing of flowers and in color decoration, therefore the Persian textiles have always shown complex floral designs and harmonious arrangement of colors. Unlike the Turkish fabrics, they almost invariably have a full straight fringe at each end which is composed of loose warp threads.

In Persia both the Senna and the Ghiordes knots are used, and the latter has been adopted in some localities where the former alone was once in vogue.

The weavers of Persia are usually composed of women and children of both sexes. The latter, however, do not take up the work at nearly so early an age as they do in Asia Minor. In Persia

THE PRACTICAL BOOK OF ORIENTAL RUGS

they seldom begin earlier than ten years of age, while in Asia Minor thousands of little children from four to six years of age may be seen working at the loom. The usual pay in Persia is fifteen tomans (\$0.91) a year for the first two years of their apprenticeship. This amounts to about \$13.65 of our money. After the expiration of two years they are paid at the rate of one toman for every 30,000 stitches.

The Persian government has endeavored to uphold the quality of its rugs in the face of demoralizing influences, but alas, Persia too is getting the commercial spirit and aniline dyes are being smuggled into and secretly used all over the country.

One correspondent in Teheran says, "Good rugs are hard to get and are very expensive. There are quantities of the commercial variety, but those can be bought in London as cheap as in Persia." During the recent revolution quite a number of the palaces were sold out by their owners at auction. At these sales the good rugs were quickly picked up at fabulous prices by European residents in Teheran.

There are no rug factories in Persia, but there are several establishments owned by foreigners, especially at Sultanabad and Tabriz, where the



INSPECTING RUGS AT ISPAHAN



PERSIAN VILLAGERS NEAR HAMADAN

THE PERSIAN CLASSIFICATION

wool is dyed and given out to the weavers to take home and weave according to the designs and specifications furnished.

PERSIAN RUG PROVINCES

The following is a short description of the various Persian provinces from which rugs come :

AZERBIJAN is the most northeastern province of Persia. It includes a part of Ancient Armenia and its present population consists mostly of Turks, with some Armenians and Kurds. Tabriz is the capital. Its present output of rugs is very large.

ARDELAN is the province just south of Azerbaijan. Its inhabitants are mostly Kurds and its capital is Kermanshah.

IRAK AJEMI is the largest province of Persia. It practically occupies the centre of the country. Its principal city is Teheran, which is the present capital of Persia. Irak Ajemi has a larger output of rugs than any other province of Persia.

FARSISTAN OR **FARS**, as it is sometimes called, lies in the southern part of Persia west of Kirman and south of Irak Ajemi. Shiraz is its capital and it produces a wool which is not excelled, if equalled, by that of any other country in the world.

THE PRACTICAL BOOK OF ORIENTAL RUGS

KHORASAN is Persia's most southeastern province and, next to Irak Ajemi, its largest one. It is sometimes called "The Land of the Sun," and is inhabited by Arabs, Turkomans, Kurds, Afghans, Baluches, and Jews. The western portion is a desert. Meshed is the capital. It is one of the last of the Persian provinces to be affected by outside influences.

KIRMAN is the most southerly province of Persia and the least known. Being so difficult of access, it is seldom visited by the traveller; consequently its products are free from outside influence. It has for its capital the city of the same name.

A complete description of each rug of the Persian class is given in the following pages.



HEREZ CARPET
FROM THE COLLECTION OF MR. A. J. DILLI

THE PERSIAN CLASSIFICATION

HEREZ

A name applied to all carpets made in the mountainous district of Herez and to some from Tabriz and Sultanabad. The different products of this class are so similar in many respects that it is often difficult and sometimes impossible for the expert to differentiate. There is a great prevalence of Mongolian influence in their designs. Until quite recently the Herez district was one of the few districts from which the modern rugs were a decided improvement on the antique, but they have deteriorated considerably of late. They are marketed at Tabriz.

THE EXAMPLE ILLUSTRATED

In exception to most of the Herez weaves this piece has no medallion centre with corner pieces to match, but the style of the floral motifs which fill the field is somewhat characteristic of the region in Northern Persia where it is made. The Herez products are extremely serviceable.

BAKHSHIS

WHY SO NAMED.—After the village by that name in the Herez district where they are made.

KNOT.—Usually the Senna, sometimes the Ghiordes. Number vertically six to fifteen; number horizontally five to twelve; number to the square inch thirty to one hundred eighty.

THE PRACTICAL BOOK OF ORIENTAL RUGS

WARP.—Always cotton.

WOOF.—Always cotton, sometimes dyed brown.

NAP.—Usually a good quality of wool, trimmed short, but rarely lustrous.

SIDES.—Nearly always overcast with different colored yarns. Occasionally finished flat.

ENDS.—Short fringe with loose warp threads at each end; occasionally they are knotted.

BORDER.—Usually consists of two narrow and one wide central stripe. The latter frequently carries the Herati design.

PREVAILING COLORS.—Different shades of red, blue, and green. Also ivory, white, brown, old rose, and sometimes yellow.

DYES.—As a rule are good. Aniline dyes are found in many of the very new pieces.

DESIGNS.—Usually the medallion centre with or without corners to match. Characteristic angular ornamentation. Shah Abbas, Herati, and Sardar designs frequently used.

COST.*—From \$1.00 to \$2.50 a square foot.

SIZES.—Six to ten by ten to twenty-six feet. Seldom in small sizes.

* The retail prices given in this book with the description of each rug refer only to the different grades of such pieces which are ordinarily found in the market and in no way allude to antiques, upon which it would be impossible to set a fixed value.



GOREVAN CARPET
LOANED BY H. B. CLAFLIN & CO.

THE PERSIAN CLASSIFICATION

REMARKS.—Rather rare compared with the rest of the Herez products. Among the most desirable of the large carpets. Until very recently they have been perfectly free from outside influences.

GOREVAN

SYNONYMS.—Goerivan, Ghorevan.

WHY SO NAMED.—After a small village in the Herez district.

WHERE MADE.—Throughout the Herez district.

KNOT.—Usually the Senna, occasionally the Ghiordes. Number vertically from eight to fifteen; number horizontally from six to twelve; number to the square inch forty-eight to one hundred eighty.

WARP.—Always cotton.

WOOF.—Always cotton, sometimes dyed brown.

NAP.—A rather coarse wool, clipped short.

SIDES.—Usually overcast, as a rule with different colored wool, seldom selvaged.

ENDS.—Always a short fringe with loose warp threads at each end. Occasionally they are knotted.

BORDER.—From three to five border stripes, generally three, one wide central stripe with a narrow one on each side. The central stripe frequently carries the Herati design.

THE PRACTICAL BOOK OF ORIENTAL RUGS

PREVAILING COLORS.—Blue, red, and green in all their shades; brown, old ivory, terra cotta, and occasionally yellow.

DYES.—Of the best excepting in some of the new pieces.

DESIGNS.—Similar to those of the Bakhshis. A shaded background is a characteristic feature.

COST.—From \$1.25 to \$3.50 a square foot.

SIZES.—Six to ten by ten to twenty-six. Seldom smaller than carpet sizes.

REMARKS.—Excellent carpets to wear.

THE EXAMPLE ILLUSTRATED

Like most rugs of its class its field presents a medallion with corners to match, all of which is covered with rectilineal flowers and vines. Like most of the Herez products its main border carries the tortoise design.

SERAPI

SYNONYMS.—Serab, Serabi, Sirab.

WHY SO NAMED.—After the village of Serab in the Herez district.

WHERE MADE.—Sometimes in the Herez district, sometimes on the looms of Tabriz and sometimes on those of Sultanabad.

KNOT.—Usually the Senna, occasionally the Ghiordes. The finest ones are tied with the Senna knot. Number vertically ten to eighteen;

THE PAPER

THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION
PUBLISHED WEEKLY

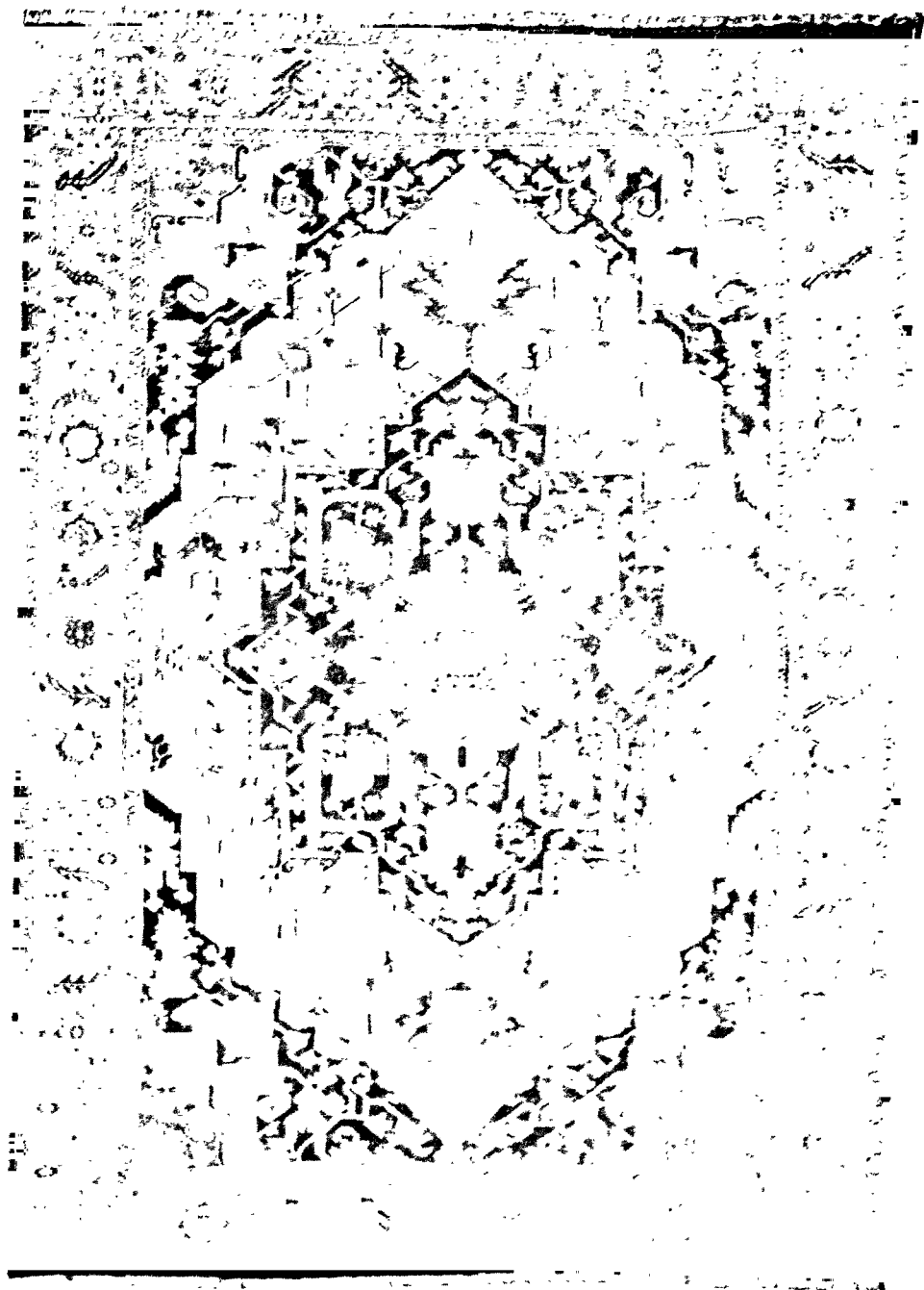
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SERAPI RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY PHILADELPHIA

An elaborate rendition of this well-known class of Persian rugs. A medallion or central figure of unusual magnificence surrounded by an elaborate vine or floral pattern naturally claims first attention. The eye will linger longer, however, over the beautifully fashioned border.

The artist in designing the rug evidently had in mind a central jewel from which light sparkles in all directions—how clearly the conception was carried out a study of the rug reveals.



THE PERSIAN CLASSIFICATION

number horizontally eight to twelve; making from eighty to two hundred sixteen to the square inch.

WARP.—Always cotton.

WOOF.—Always cotton, sometimes dyed.

NAP.—Rather coarse but durable wool, which is generally clipped short.

SIDES.—Nearly always overcast, seldom selvaged.

ENDS.—Short fringe and loose warp threads at each end. Occasionally knotted.

BORDER.—Similar to that of the Bakhshis and Gorevan. From three to five border stripes, most usually three.

PREVAILING COLORS.—Similar to those of the Bakhshis and Gorevan but, as a rule, somewhat brighter.

DYES.—Usually excellent.

DESIGNS.—Similar to those of the Gorevan, but there are usually more floral elements added to the ground. Frequent inscriptions.

SIZES.—Eight to fifteen by ten to twenty-five. Very few runners and seldom smaller than carpet sizes.

PRICES.—\$1.50 to \$4.00 per square foot.

REMARKS.—The best grade of the Herez products. Usually of a finer weave and with more detail in design than the Gorevan.

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THE EXAMPLE ILLUSTRATED

It is rather difficult to distinguish between the Serapi and the Gorevan. The principal difference is one of quality, although the former usually has more detail in design and usually more floral elements added to the ground.

This carpet presents a peculiar medallion with four pear-shaped offshoots upon a light ground which is strewn with many rectilineal flowers and leaves. Like nearly all of the Herez products it has three border stripes, one wide one with a narrow one on each side. The former carries the tortoise border design with an arrangement similar to the Herati border design and the latter small flowers in profile alternating with buds.

KARA DAGH

WHY So NAMED.—The words “Kara Dagh” mean Black Mountains, the name of a range in the northern part of the Azerbaijan province, where they are woven by shepherd tribes of the most bigoted Shiah sect.

KNOT.—Ghiordes. Number vertically eight to fourteen; number horizontally eight to eleven; number to square inch sixty-four to one hundred fifty-four.

WARP.—Wool.

WOOF.—Natural brown or dyed wool. Usually extra woof threads.

NAP.—Wool of medium length, sometimes camels' hair.

SIDES.—Usually selvaged, occasionally over-cast.



SERAPI CARPET
LOANED BY H. B. CLAFLIN & CO.

THE PERSIAN CLASSIFICATION

ENDS.—One end selvaged and turned back, the other selvaged and finished with a fringe of loose warp threads. The selvage is usually dyed red.

BORDER.—Usually from three to six border stripes of more or less floral character.

PREVAILING COLORS.—Similar to those of the Karabagh, but more diversified. The ground contains considerable natural-colored camels' hair.

DYES.—Usually good. Occasionally an aniline dyed one.

DESIGNS.—More of the Persian character than the Karabaghs, resembling somewhat the rugs of Kurdistan. The field is usually covered with small floral forms, which are thrown broadcast.

PRICES.—From \$2.00 to \$3.00 per square foot.

SIZES.—From three to four by five to seven feet. Runners two and one-half by eight to fifteen.

REMARKS.—Seldom seen in the American market. They have kept pretty well up to their original standard. In many respects they are similar to the Karabagh, to which they are somewhat superior.

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KASHAN

WHY So NAMED.—After Kashan, a city of 30,000 inhabitants between Teheran and Ispahan, where they are made. Kashan is the centre of the silk rug industry in Persia and it was here that the famous Ardebil carpet was woven.

KNOT.—Ghiordes. Number vertically twelve to thirty-five; number horizontally ten to twenty; number to square inch one hundred fifty to five hundred.

WARP.—Cotton, frequently silk or linen.

WOOF.—Cotton, frequently silk or linen.

NAP.—Fine short wool, frequently silk.

WEAVE.—As a rule very evenly and tightly woven.

SIDES.—Overcast with wool, sometimes with silk.

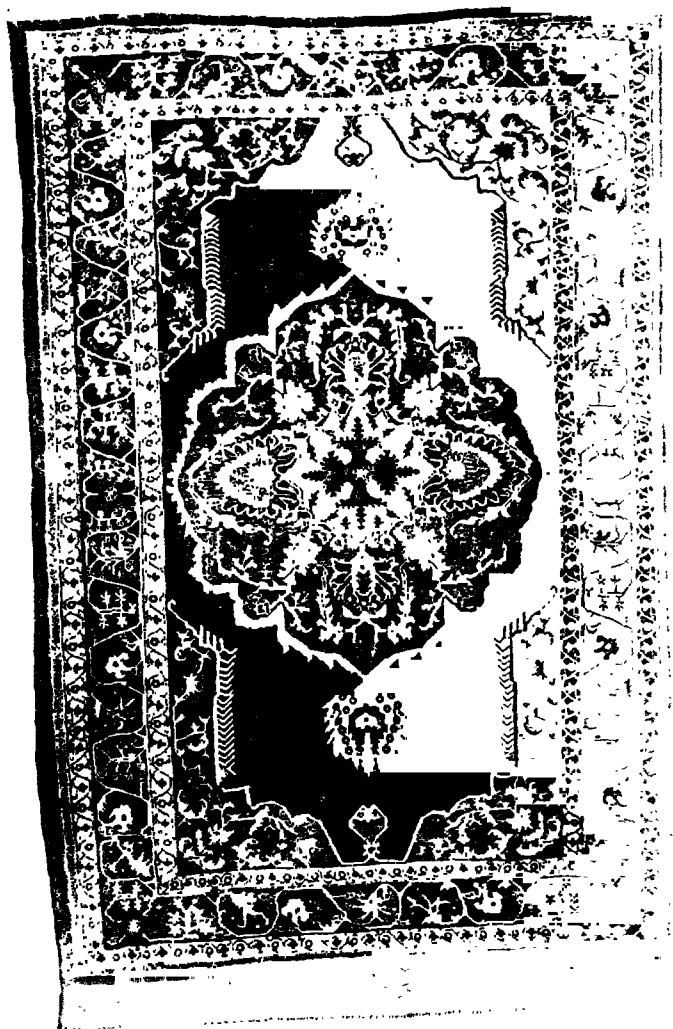
ENDS.—Short web with loose warp threads at each end.

BORDER.—From three to seven border stripes.

PREVAILING COLORS.—Dark blues, reds, and greens; rose, turquoise, deep wine color, and ivory.

DYES.—Good.

DESIGNS.—Similar to those of the Saruk. Exclusively floral with many connecting vines; medallions; no plain fields.



KASHAN SILK RUG
FROM THE COLLECTION OF MR. A. U. DILLEY

THE PERSIAN CLASSIFICATION

SIZES.—Only carpet sizes.

PRICES.—From \$2.00 to \$10.00 a square foot.

REMARKS.—Among the antique Kashans are a number of old “Hunting Carpets” with elaborate detail work showing in their design forests with hunters and dogs pursuing animals of the chase.

THE EXAMPLE ILLUSTRATED

The Kashan silk rugs are as a class the best silk rugs made and this particular one illustrates the best Persian spirit in design and workmanship. Although not as finely woven as some, it has four hundred and eighty-four knots to the square inch and it is made exclusively of the best Persian silk.

SOUJ BULAK

WHY SO NAMED.—After Souj Bulak, the old Kurdish capital some distance south of Tabriz, where they are made by the Kurds.

KNOT.—Ghiordes. Number vertically six to eight; number horizontally eight to eleven; number to square inch forty-eight to eighty-eight.

WARP.—Double yarn of wool. Sometimes half cotton and half wool.

WOOF.—Double yarn of wool. Sometimes of wool and cotton.

NAP.—Best, soft, double-stranded wool.

WEAVE.—Closely and tightly woven, making the nap stand up straight.

THE PRACTICAL BOOK OF ORIENTAL RUGS

SIDES.—Overcast like other Kurdish rugs.

ENDS.—One end has plain selvage, the other selvage and loose warp threads like most Kurdish rugs.

BORDER.—From two to five border stripes.

PREVAILING COLORS.—Dark reds, blues, and browns; also white and yellow.

DYES.—Good.

DESIGNS.—Kurdish designs as a rule. The Herati pattern is frequently employed.

SIZES.—Carpet sizes.

PRICES.—Rather rare. From \$2.00 to \$5.00 per square foot.

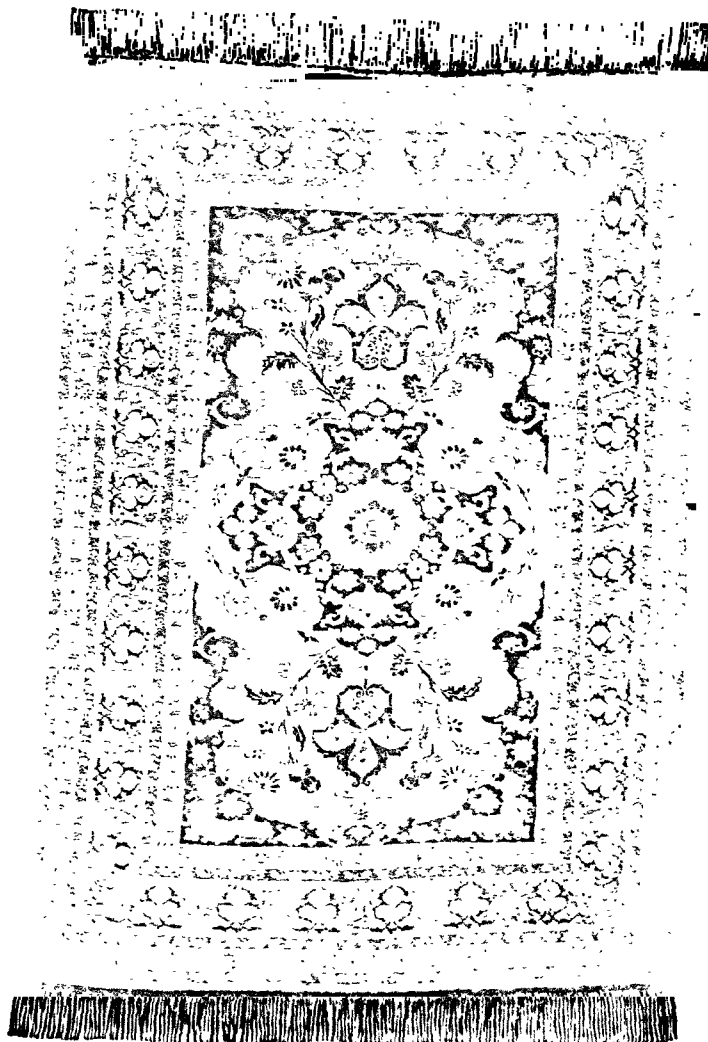
REMARKS.—Very compact, strong and serviceable.

TABRIZ

WHY SO NAMED.—After the city of Tabriz, the Persian capital, in the neighborhood of which they are made.

KNOT.—Nearly always the Senna, occasionally Ghiordes. Number vertically twelve to twenty-two; number horizontally ten to twenty; number to square inch one hundred twenty to four hundred forty.

WARP.—Nearly always cotton. Silk in some extra fine specimens. Occasionally linen.



TABRIZ RUG

LOANED BY H. B. CLAFLIN & CO.

THE PERSIAN CLASSIFICATION

WOOF.—Cotton, sometimes wool or linen. Formerly dyed the predominating color of the rug, but of late not dyed at all.

NAP.—Good wool, closely woven and closely trimmed.

SIDES.—The antiques are usually overcast, while the moderns are generally selvaged.

ENDS.—Narrow web with loose warp threads at each end. Occasionally trimmed. Frequently several strands of colored wool run through the web.

BORDER.—Generally five to eight border stripes; one wide one with an equal number of narrow ones on either side of it.

PREVAILING COLORS.—Bright blues, reds, and browns; ivory is frequently the predominating color of the field.

DYES.—Usually good. Some of the modern pieces have aniline dyes. The blues, reds, and browns are especially likely to be aniline.

DESIGNS.—Nearly always a medallion with field covered with intricate floral designs. Frequently verses from the Koran or of Persian poets are found in the borders. Tree of life patterns are frequent and a heart-shaped lamp often hangs from the niche in the prayer

THE PRACTICAL BOOK OF ORIENTAL RUGS

rugs. Seldom are figures of birds, animals, or human beings used.

SIZES.—All sizes, from mats to large carpets.

COST.—From \$3.00 to \$10.00 per square foot.

REMARKS.—The modern ones are too regular and exact in pattern and show European influences. They are so firm and closely woven that they are stiff and non-flexible.

With the Kirman the Tabriz shares the reputation of having the most graceful floral designs. They are purely Persian and have suffered little from outside influence. Many of them are so closely woven that they are apt to curl on the edges.

THE EXAMPLE ILLUSTRATED

This particular piece is a good example of the average design with its floral medallion and many border stripes.

THE PERSIAN CLASSIFICATION

BIJAR

SYNONYMS.—Sarakhs, Lule.

WHY SO NAMED.—After a town in Western Persia in the province of Kurdistan. Sometimes called Sarakhs because they are made by tribesmen who came from the old city by that name and settled around Bijar.

KNOT.—Ghiordes. Number vertically six to ten; number horizontally eight to twelve; number to the square inch forty-eight to one hundred twenty.

WARP.—Heavy wool.

WOOF.—Heavy wool, occasionally camels' hair.

NAP.—Heavy lustrous wool. The field is often of camels' hair.

SIDES.—Overcast.

ENDS.—Selvaged, sometimes a fringe woven on. The web of one end is frequently turned back and hemmed.

BORDER.—Usually from two to four border stripes.

PREVAILING COLORS.—Field frequently the natural color of the camel. Rich reds, blues, and greens; also white, old ivory, and yellow.

DYES.—Usually good except in some of the modern pieces.

DESIGNS.—Generally floral, often medallion centre with elaborate corner pieces. Inscriptions

THE PRACTICAL BOOK OF ORIENTAL RUGS

frequent. Patterns irregular. Modern ones inclined to be rectilinear. Antiques frequently have figures of birds, animals, and human beings.

COST.—\$1.50 to \$4.00 per square foot.

SIZES.—Modern ones in carpet size; antiques three to five by five to eight.

REMARKS.—The antiques are very rare and the modern ones are much inferior. Many of them are so thick and heavy that they cannot be folded but must be rolled up.

THE EXAMPLE ILLUSTRATED

MAJ. L. B. LAWTON'S DESCRIPTION.—A complete rug in rare design. Usually such rarities are cut up so as to show the breaks in pattern, and fortunate collectors get one fraction. The soft colors in this are unusual even in Bijar.

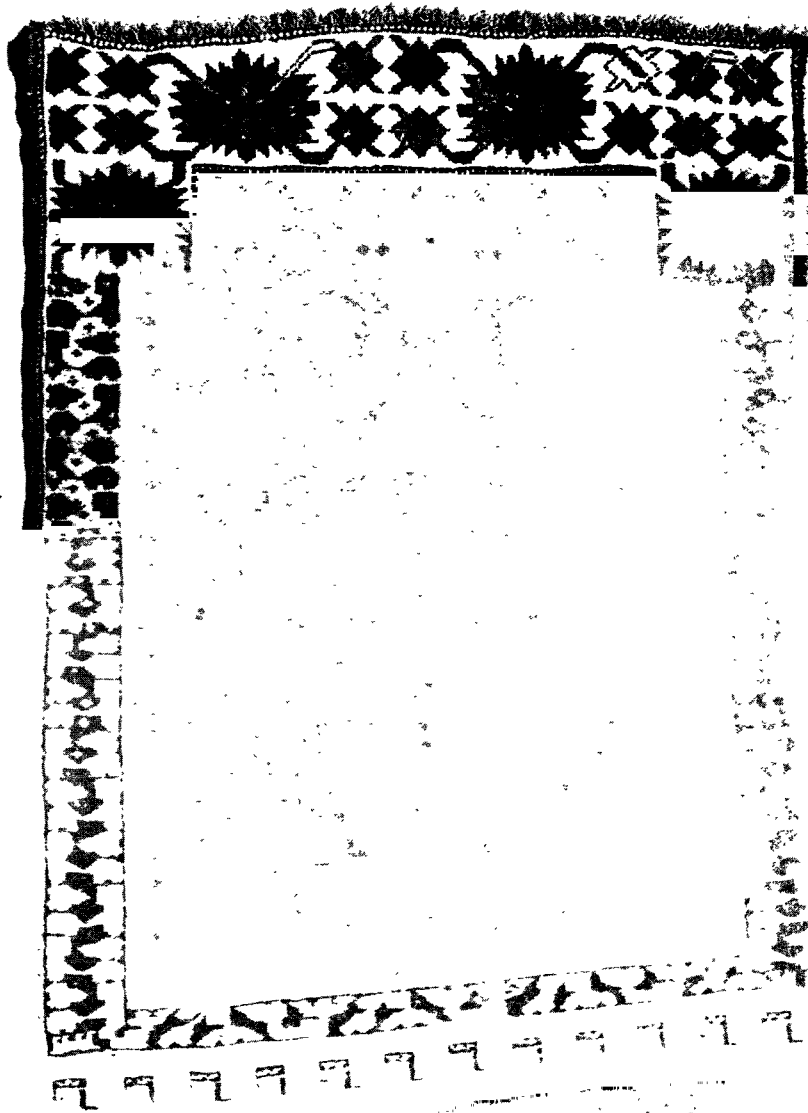
See also illustration on page 328.

KERMANS SHAH (MODERN)

WHY SO NAMED.—After the city of Kermanshah from which they are shipped, it being a great caravan centre.

WHERE MADE.—In the vicinity of Tabriz and of Sultanabad.

KNOT.—Nearly always the Senna, seldom the Ghiordes. Number vertically eight to sixteen; number horizontally eight to twelve; number to the square inch sixty-four to one hundred ninety-two.



BIJAR RUG
Size 3'9" x 2'9"

PROPERTY OF MISS EMILY DAVIS, BUFFALO, N. Y.

THE PERSIAN CLASSIFICATION

WARP.—Always cotton.

WOOF.—Always cotton, occasionally dyed brown.

NAP.—The choicest, lustrous wool, closely woven and usually cut short.

ENDS.—Narrow web with loose warp threads at each end.

SIDES.—Overcast with dark wool.

BORDERS.—From three to five border stripes, most frequently five, one wide with two narrow ones on each side.

PREVAILING COLORS.—Soft shades of pinks, greens, or blues on a field of old ivory.

DYES.—In many the dyes are good, but are toned down with acids, while in others anilines are used.

DESIGNS.—Delicate, artistic and intricate floral designs. Central medallion and corner panels frequent.

SIZES.—All sizes, from mats to carpets as large as thirty-five to fifty-five feet.

COST.—\$1.75 to \$6.00 per square foot.

REMARKS.—There is as much difference between the modern and the antique Kermanshahs as there is between any two kinds of the Persian class. The former are made at Tabriz or Sul-tanabad under European supervision, are almost

THE PRACTICAL BOOK OF ORIENTAL RUGS

invariably doctored and can be had in abundance, while the latter were made by the mountaineers along the Turkish border, are of the best material, dyes and workmanship and are rarely seen in the market.

THE EXAMPLE ILLUSTRATED

Like most of its class it consists of artistic and intricate floral designs with a central medallion and graceful border stripes. In many Kermanshahs, as in this piece, the pear motif is frequently employed. See illustration at page 118.

SENNA

SYNONYMS.—Sehna, Sinne, Senneh.

WHY SO NAMED.—After the city of Senna in the vicinity of which they are made.

KNOT.—Senna always. Not equalled in number of knots by any other rug. Number vertically ten to thirty; number horizontally ten to thirty-two; number to the square inch one hundred to nine hundred sixty. Some antiques have as high as one thousand to the square inch.

WARP.—Cotton, sometimes silk or linen.

WOOF.—Cotton, sometimes wool, silk or linen.

NAP.—Finest silky wool, very closely cut.

SIDES.—Overcast with red cotton or silk.

ENDS.—Always a narrow web at each end, with a fringe of loose warp threads. Frequently one or two strands of colored yarn run through the web at one end.



SENNA RUG
(HERATI DESIGN)
OWNED BY H. B. CLAPLIN & CO.

THE PERSIAN CLASSIFICATION

BORDER.—From two to seven border stripes, most frequently three, a wide one with a narrow one on either side, the former usually filled with rosettes which are connected by a wavy line. Sometimes it will carry the Herati design. The ground color of the main stripe is almost invariably bright red or yellow.

PREVAILING COLORS.—Usually subdued shades of red, blue, green, yellow, and pink; ivory, gold, sapphire, rose, and peach blow beautifully blended. The modern ones are too bright.

DYES.—Many of the modern ones are aniline dyed.

DESIGNS.—Palm leaf throughout the field is a common design. Also a central diamond or medallion frequently of the pole variety. Sometimes centre field is covered with flowers. A diaper arrangement of the Pear or Herati design is the most common.

SIZES.—Usually of medium size, four to five by six to eight; seldom larger. Saddle bags two and one-half to three by four feet; mats two feet by one foot.

COST.—From \$2.00 to \$6.00 a square foot.

REMARKS.—Excel in fineness of weave, but edges are likely to curl and pucker, consequently they do not lie well and are too thin to wear well.

THE PRACTICAL BOOK OF ORIENTAL RUGS

THE EXAMPLE ILLUSTRATED

Like this piece most of the Sennas present the serrated diamond-shaped pole medallion with the Herati design. They frequently have the Herati border also, though this piece has not.

FERAGHAN

SYNONYM.—Sometimes erroneously called Iran, which means Persian.

WHY SO NAMED.—Because they are made on the plains of Feraghan, west of the line of travel between Teheran and Ispahan.

KNOT.—All antiques are tied with the Senna knot. Some of the modern ones are tied with the Ghiordes knot. Number vertically, antiques eight to fourteen, moderns six to fourteen; number horizontally, antiques eight to eighteen, moderns five to twelve; number to square inch, antiques sixty-four to two hundred fifty-two, moderns thirty to one hundred sixty-eight.

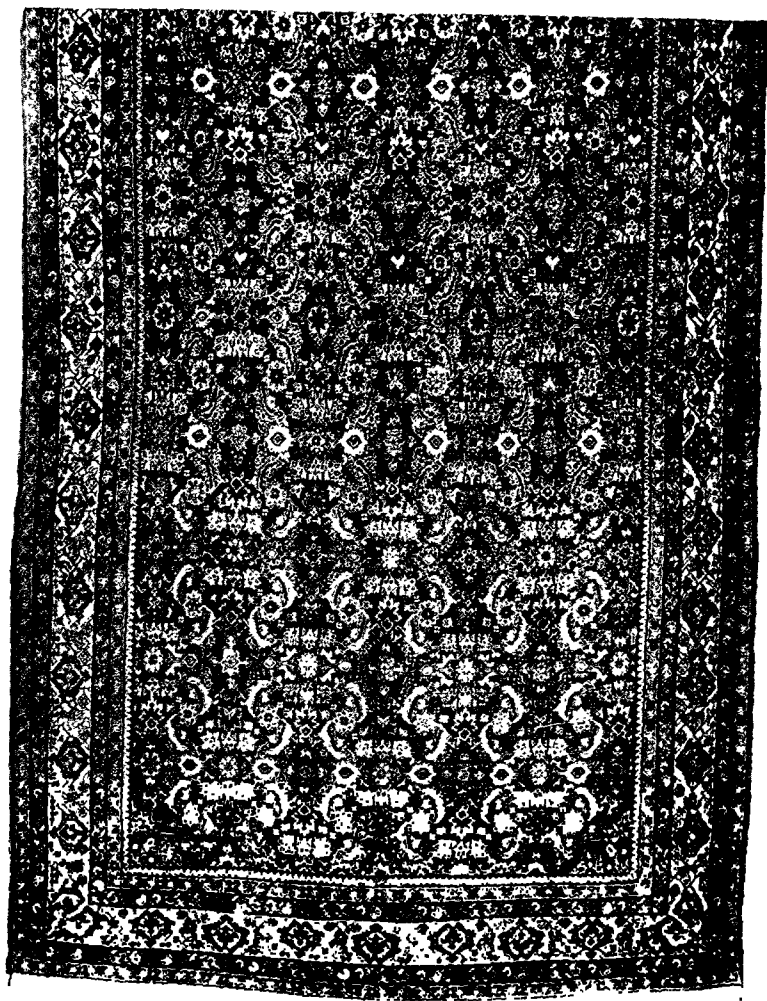
WARP.—Always cotton.

WOOF.—Nearly always cotton, sometimes dyed.

NAP.—Usually of good wool, frequently of camels' hair.

SIDES.—Overcast, usually with black wool.

ENDS.—Narrow selvage hemmed over at one end, with a selvage and loose warp threads at the other end.



FERAGHAN RUG
(HERATI DESIGN)
PROPERTY OF THE TIFFANY STUDIOS, NEW YORK CITY

THE PERSIAN CLASSIFICATION

BORDER.—From three to nine border stripes, which usually carry small floral designs. Herati border is the most common and is almost characteristic. Usually one wide border stripe with a background of green and from one to four narrow border stripes on each side of it.

PREVAILING COLORS.—Green usually forms the background of the main border. The field is usually dark blue, soft red or ivory. Yellow is used considerably in the modern ones.

DYES.—Splendid in the antiques. Of inferior quality in the moderns.

DESIGNS.—Herati field the most common. Occasionally the Guli Hinnai is employed. Sometimes a centre of plain red medallions. There may be a repetition of some small figures throughout the field. All animal and bird designs in the Feraghans are represented as in motion.

SIZES.—Usually small sizes, three to four by four to six. Occasionally carpet sizes. Antiques mostly oblong.

PRICES.—Antiques \$2.50 to \$10.00 per square foot. Moderns \$1.00 to \$2.50.

REMARKS.—They rank among the best fabrics of Persia, but of late years have fallen to the joblot level. The antiques are soft, durable and heavy, but are scarce.

THE PRACTICAL BOOK OF ORIENTAL RUGS

THE EXAMPLE ILLUSTRATED

OWNER'S DESCRIPTION.—The typical Feraghan rendering of the Herati pattern is here illustrated in which the dark blue field and green main border carry the Persian variant of the Herati design, which is popularly known as the "fish pattern," and which is copied with more or less accuracy all through central Persia.

HOMMEL RUG (page 114).—Knot: Ghiordes; number to the inch, vertically nine; horizontally seven; to the square inch, sixty-three.

The field, like that of the majority of Feraghans, is covered with the Herati design. The background is of black and the figures are red, blue, green, pink, yellow and white.

The main border stripe carries eight-petaled flowers of various colors, connected by the fish-bone motif upon a ground of white. On either side of this is a flower and vine design in various colors, the inner one on a ground of old rose and the outer one on a ground of dark brown. The inner and outer border stripes carry the reciprocal saw-teeth; the former in blue and red and the latter in green and red.

The nap is about three-quarters of an inch in length and is exceedingly glossy.

HAMADAN

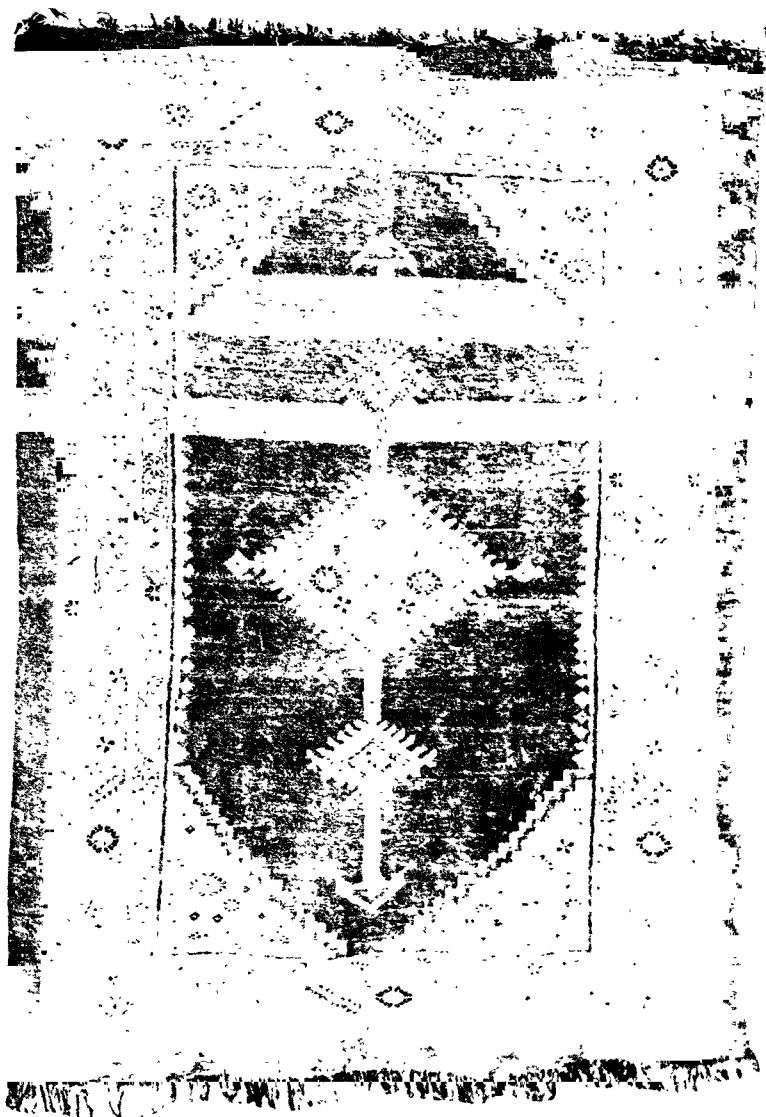
SYNONYMS.—Hamadie, Hamadie.

WHY SO NAMED.—After the city of Hamadan, in the vicinity of which they are made. Hamadan is the capital of the province of Irak Ajemi in western Persia and has a population of 35,000.

KNOT.—Ghiordes. Number vertically seven to ten; number horizontally seven to ten; number to square inch forty-nine to one hundred.

WARP.—Antiques always cotton.

WOOF.—Usually considerable camels' hair in natural color. Cotton or wool.



HAMADAN RUG
PROPERTY OF MR. A. U. DILLEY

THE PERSIAN CLASSIFICATION

NAP.—Usually good wool or camels' hair of medium length.

WEAVE.—Antiques fine. Moderns coarse.

SIDES.—Overcast.

ENDS.—Fringe at one end and hemmed web at the other.

BORDER.—Three to six border stripes, usually four. The characteristic feature is a broad outside band of camels' hair. The Herati border design is frequently used.

PREVAILING COLORS.—The natural camels' hair brown prevails with soft delicate reds, pinks, blues, and greens.

DYES.—Of the best in the antiques, but generally poor in the modern fabrics.

DESIGNS.—Pole medallion is almost universal. Field is usually filled with floral designs or a trellis arrangement. Antiques resemble animal skins.

SIZES.—Antiques come in all sizes. Moderns two to four by four to six and runners two to four by eight to thirty.

PRICES.—\$1.00 to \$3.00 per square foot. Antiques rare and expensive.

REMARKS.—The modern ones are poor. The antiques are handsome and durable.

THE EXAMPLES ILLUSTRATED

This piece, like most of its class, has a nap which consists principally of natural-colored camels' hair, as is manifested in

THE PRACTICAL BOOK OF ORIENTAL RUGS

the central field and outer border. Like most Hamadans it also has a pole medallion in the centre of the field with corners to match. The weaver has adopted the Kurdish method of shading the field with camels' hair of different shades. The principal border stripe consists of alternate rosette and fish-bone motifs on each side of which there are small floral forms alternating in direction and connected by meandering vines.

STANTON RUG (page 110).—Like most of its class, this piece has a pile which consists mostly of undyed camels' hair. The colors, designs and border stripes are characteristic features, especially the motives in the outer border stripe, which are found in no other product. This piece has an unusually long nap, which not only adds to its wearing quality, but makes it lie better on the floor.

ISPAHAN

SYNONYM.—Isfayan. Sometimes, like the Feraghan, it is called Iran.

WHY SO NAMED.—After the city of Ispahan, the former capital of Persia, where they were made by expert weavers in the employ of the nobility at Ispahan, Teheran, and Saruk during the period of highest art.

KNOT.—Senna. Number vertically ten to twenty; number horizontally eight to fifteen; number to the square inch eighty to three hundred.

WARP.—Cotton.

WOOF.—Cotton.

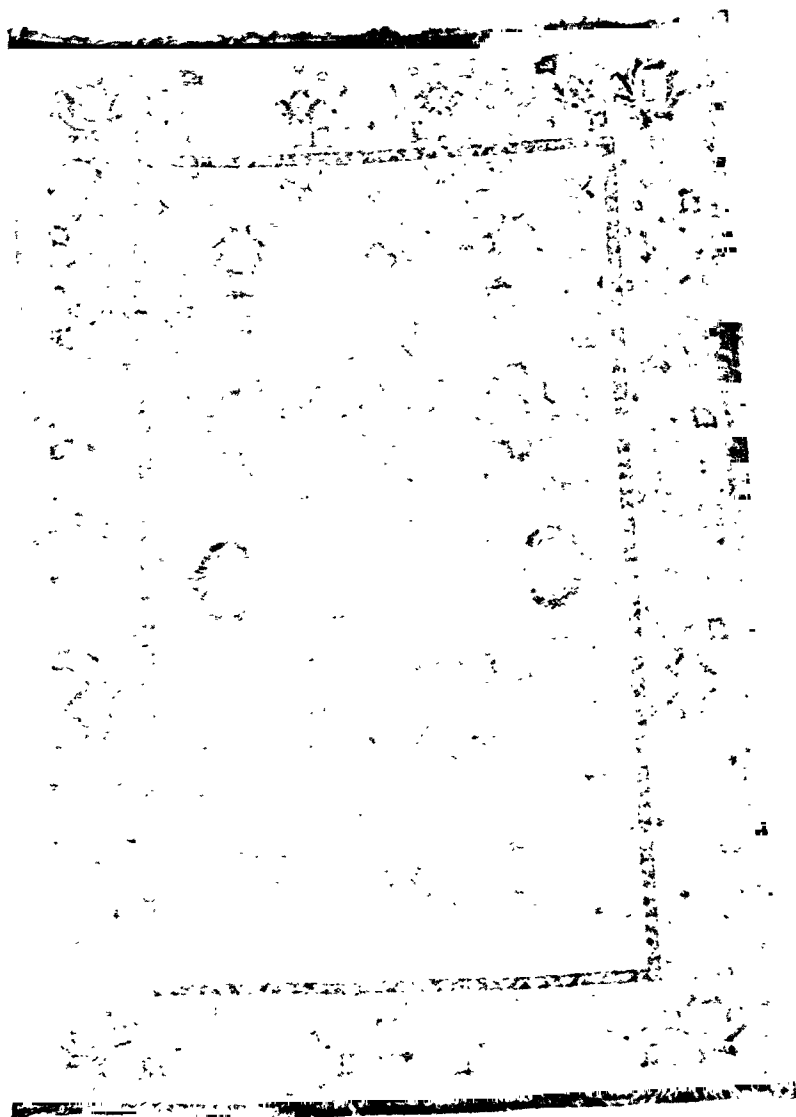
NAP.—Best, soft, glossy wool.

WEAVE.—Usually close and even.

SIDES.—Overcast.

ENDS.—Narrow web with loose warp ends.

BORDEE.—From three to five border stripes,



ISPAHAN RUG
SHAH ABBAS DESIGN

BY COURTESY OF THE METROPOLITAN MUSEUM OF NEW YORK CITY

THE PERSIAN CLASSIFICATION

usually three, one wide one between two narrow ones. The wide stripe is commonly of yellow, wine red, and green, especially in those made in the 16th century. The Herati design was frequently employed.

PREVAILING COLORS.—Deep reds, blues, and greens. Beautiful crimson. Deep wine colors known as Ispahan red. Field generally of deep red or blue.

DYES.—The best.

DESIGNS.—Very artistic. Rich in floral and animal decoration of the finest Persian type. Large palmette and rich floral patterns connected by vines and serrated leaves arranged similarly to the Herati pattern. Cypress cones and various tree forms. The Shah Abbas design was freely employed.

SIZES.—Generally long and narrow (runners). Seldom small.

PRICES.—The antiques bring fabulous prices. Fragments have sold in recent years for \$300 to \$1000, and many carpets have brought from \$15,000 to \$25,000.

REMARKS.—Extremely rare. Almost impossible to secure a genuine specimen. The Saruks are the Ispahans of the present day. The antiques are examples of the most perfect weaving skill. Many of the so-called Ispahans of the 16th and 17th centuries were really productions of Herat.

THE PRACTICAL BOOK OF ORIENTAL RUGS

THE EXAMPLE ILLUSTRATED

In this choice old piece of the sixteenth century the Shah Abbas design, one of the most beautiful of all ancient designs, is used freely in the field and in the main border stripe. The fir tree and the cloud band are also freely employed in the field, the latter showing the Mongolian influence which was quite prominent in many of the fifteenth and sixteenth century pieces.

JOSHAGHAN

SYNONYMS.—Djoshaghan, Djushaghan, You-
raghan.

WHY SO NAMED.—After the Persian village and the district of Joshaghan, where they are made.

KNOT.—Ghiordes. Number vertically eight to twenty; number horizontally eight to twenty; number to square inch sixty-four to four hundred.

WARP.—Wool.

WOOF.—Wool.

NAP.—Fine wool of medium length.

SIDES.—Overcast.

ENDS.—A thin narrow web with loose warp threads at each end.

BORDER.—Usually three border stripes, one wide with a narrow one on either side. The wider stripe generally has for the ground color a lighter tone of the same color which predominates in the field.

PREVAILING COLORS.—Soft-toned colors similar to those of the Hamadan. Ground is usually red.

IRRAWADDY RIVER

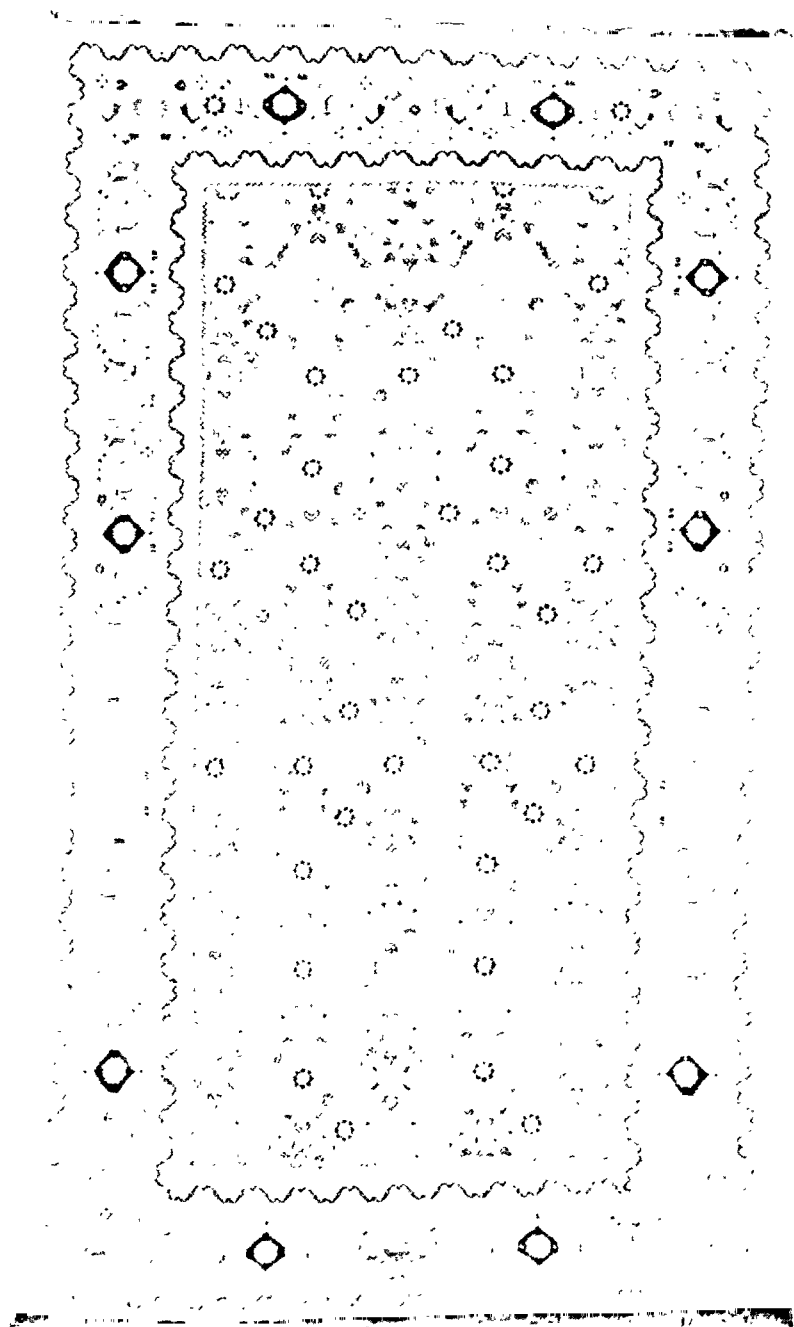
BY COLONEL OF MARSHAL & OF THE ROYAL ARMY

"The River of India" is pictured for the first time in this country of the
world's map. Illustrated by the native people of the country, the
specimens of plants and animals for the collection of the
river are shown in type.

FERAGHAN RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

The "Pearl of Persia" is pictured for us in this creation of the weaver's art. Esteemed by the native above all others, this particular specimen contains unusual interest for the connoisseur by reason of its close adherence to type.



THE PERSIAN CLASSIFICATION

DYES.—Splendid in the antiques.

DESIGNS.—Generally a sort of scroll carried throughout the margin of the field and forming medallions. A common design is a series of crosses with angular ends and adorned with floral figures; also the eight-pointed star between every four crosses arranged into a lattice. There are usually many four- and six-petaled roses.

SIZES.—Usually large, seven to nine by ten to fourteen.

PRICES.—\$2.00 to \$5.00 per square foot.

REMARKS.—Antiques excellent. Among the best Persian carpets. They resemble somewhat the Saraband. Not very common in the United States.

SARABAND

SYNONYMS.—Serebend, Sarawan. The finest ones are sometimes called Mir Saraband and the coarsest ones are frequently called Selvile.

WHY SO NAMED.—A corruption of the word Sarawan, which is the name of a mountainous district south of Feraghan, where they are made.

KNOT.—Antiques are always tied with the Senna knot. Some of the modern ones are tied with the Ghiordes knot. Number vertically seven to fourteen; number horizontally eight to twelve; number to square inch fifty-six to one hundred eighty-eight.

WARP.—Always cotton.

THE PRACTICAL BOOK OF ORIENTAL RUGS

WOOF.—Always cotton, sometimes dyed. All good Mir Sarabands have a blue woof thread.

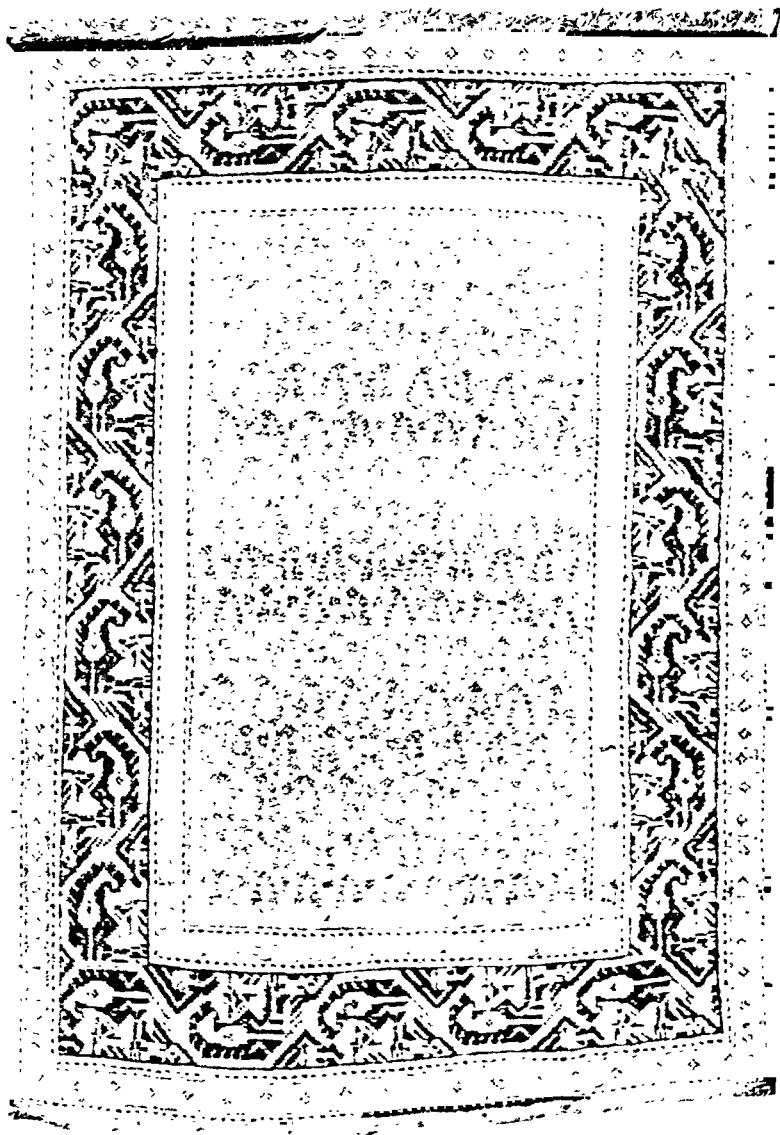
NAP.—Usually even, short cut, silky wool.

SIDES.—Overcast, usually with a dark red wool.

ENDS.—One end usually has a narrow web and short fringe of loose warp threads, while the other is generally a narrow web which is frequently turned over and hemmed. Frequently several strands of colored wool run through the web, as in the Kurdish productions.

BORDER.—Usually from four to twelve border stripes, the principal one of which is from three to four inches wide with an ivory white background and a vine design running through it, at each turn of which is a leaf similar in shape to that in the Herati pattern. The vine design is nearly always present and characterizes the Saraband border from all others. The smaller border stripes are generally filled by various well-known designs, such as the reciprocal trefoil, the barber-pole stripe, the Greek meander, etc.

PREVAILING COLORS.—The field is generally of a dark blue or a rich red. In antiques it is often of a pink or rose shade. The main border stripe is frequently of old ivory or red, while the other border stripes vary, most of them as a rule being the same color as that which predominates in the field.



SARABAND RUG

Size 3'4" x 5'

PROPERTY OF MRS. THOMAS E. MATTHEWS, MT. CLEMENS, MICH.

THE PERSIAN CLASSIFICATION

DYES.—As a rule are excellent. In the modern products some of these colors are liable to be aniline, especially the greens.

DESIGNS.—The field is almost invariably covered with the pear design arranged in rows, the stems of each successive row running in the opposite direction. This is nearly always the case and with the exception of the Shiraz it seems to distinguish the field from that of other rugs such as the Khorasan products, where the same design is frequently used but where the stems usually run in the same direction. The Mir Saraband sometimes has a Herati centre.

SIZES.—Three to five by four to nine, three to nine by twelve to twenty-four.

PRICES.—\$2.00 to \$6.00 per square foot.

REMARKS.—Sarabands are usually firm in texture, lie well, never grow monotonous, and, on the whole, are most satisfactory.

THE EXAMPLE ILLUSTRATED

This piece beautifully illustrates the most common Saraband designs. The field is covered with rows of the pear motif upon a background of rich dark red. The main border stripe carries the characteristic Saraband border design upon a background of old ivory. The woof is dyed light blue, which shows in the webbing at each end.

THE PRACTICAL BOOK OF ORIENTAL RUGS

SARUK

SYNONYMS.—Sarouk, Sarook.

WHY SO NAMED.—After Saruk, a small village in the Feraghan district, from whence they come.

KNOT.—Always the Senna and usually as many to the square inch as any rug excepting the Senna. Number vertically eight to twenty-two; number horizontally six to twenty; number to square inch forty-eight to four hundred forty.

WARP.—As a rule cotton, occasionally linen.

WOOF.—As a rule cotton, occasionally linen.

NAP.—Fine silky wool cut short.

WEAVE.—Close and hard.

SIDES.—Overcast with dark wool or silk. They frequently curl on account of the tightness of the weave.

ENDS.—Narrow web and loose warp threads at each end.

BORDER.—Three to five border stripes, usually three. Generally the Herati border, occasionally the modern form of the Shah Abbas border design.

PREVAILING COLORS.—Usually dark seal browns, greens, and reds. Generally a field of ivory, blue or red.

DYES.—Generally good except in some of the modern pieces.

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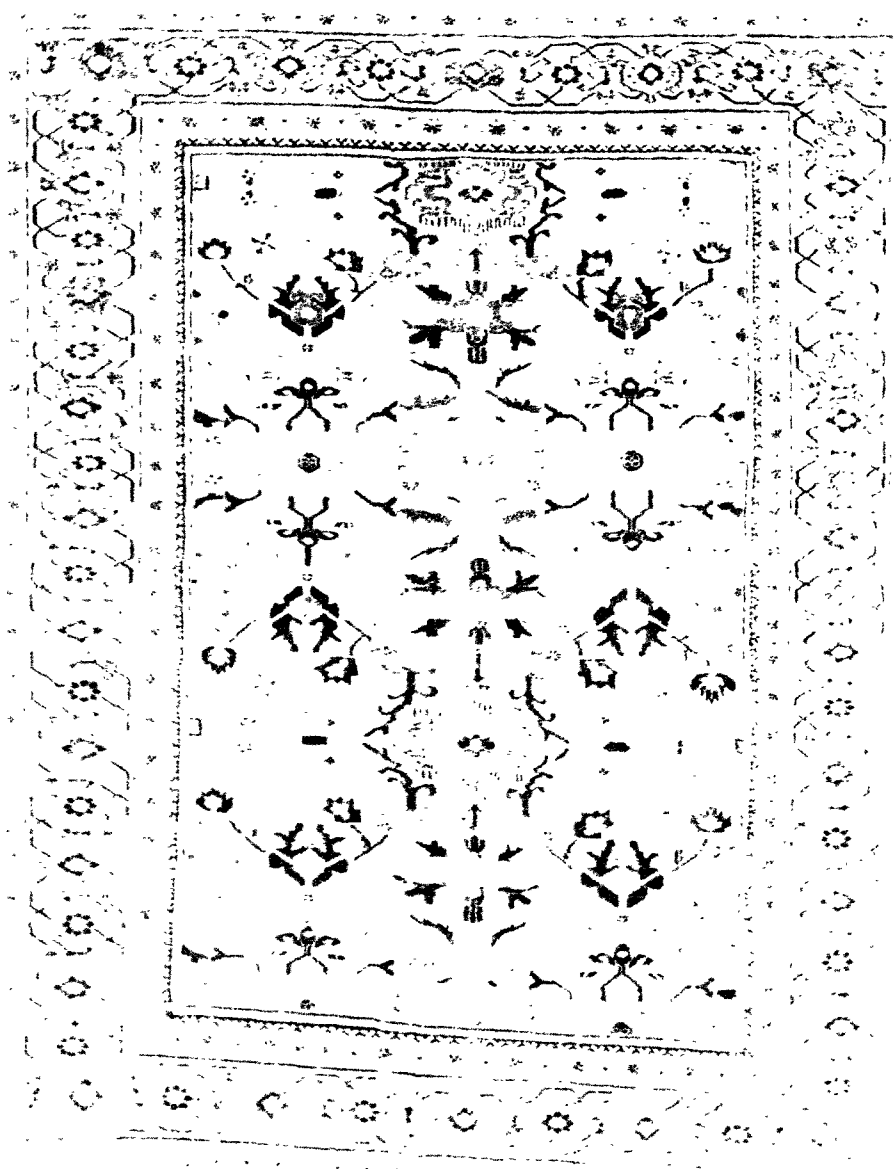
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An excellent example of this type of work was done by the late Dr. J. H. R. Taylor, who has been one of the most active workers in the field of the history of the English language.

MAHAL RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

An excellent example of this class of rugs known under the general term of "Mahal"—Persian for "Made to Order." The coloring is exceptionally good and the field (while it contains nothing of a striking or distinctive nature) is well covered. The border reveals a wealth of detail not usually found in rugs from this busy commercialized region of the Orient.



THE PERSIAN CLASSIFICATION

DESIGNS.—There is always a medallion. Flowers freely introduced. Often queer-shaped floral figures.

SIZES.—Three to five by five to twenty feet. Usually oblong.

PRICES.—\$2.50 to \$6.00 per square foot.

REMARKS.—Sometimes called the “Modern Ispahan.”

THE EXAMPLES ILLUSTRATED

Two plates in color of Saruks are given—at pages 40 and 166, with description accompanying each.

SULTANABAD

SYNONYMS.—Classed as Muskabad, Mahal and Savalan, according to grade.

WHY SO NAMED.—Muskabad is named after the village by that name and Savalan after a range of mountains in the northern part of the Sultanabad district, while Mahal is but a trade name.

WHERE MADE.—In the Sultanabad district, which is the centre of rug weaving under European control.

KNOT.—Generally the Ghiordes, sometimes the Senna. Number vertically five to eight; number horizontally six to fourteen; number to square inch thirty to one hundred twelve.

WARP.—Cotton.

WOOF.—Cotton.

THE PRACTICAL BOOK OF ORIENTAL RUGS

NAP.—Good quality of wool, usually of medium length.

SIDES.—Overcast.

ENDS.—Short web and loose warp threads of medium length.

BORDER.—Usually three border stripes, one wide one with a narrow one on either side. The Herati border design is the most frequent.

PREVAILING COLORS.—Bright reds, browns, blues, pinks, and greens with white.

DYES.—A large percentage are aniline dyed.

DESIGNS.—Usually large scrolls and floral patterns. The Herati design is quite common.

SIZES.—Carpet sizes only, eight to fifteen by ten to twenty.

PRICES.—From \$1.00 to \$3.00 a square foot.

REMARKS.—Those with good dyes are quite satisfactory, but at the present time most of the products of Sultanabad are purely commercial products.

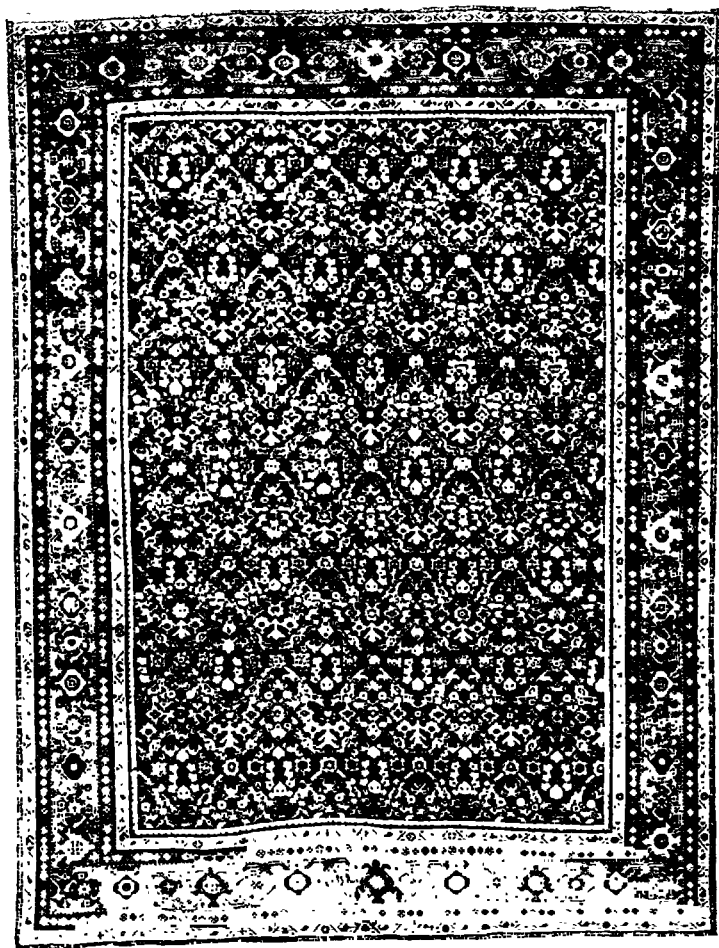
THE EXAMPLE ILLUSTRATED

This piece most beautifully shows in its field the Guli Henna design, which is so commonly employed in the Sultanabad products.

NIRIS

SYNONYMS.—Laristan, Luristan.

WHY SO NAMED.—After the salt lake Niris in the province of Laristan, where they are made by the hillmen who inhabit the uplands of that section.



MAHAL CARPET
(GULI HENNA DESIGN)
LOANED BY MR. A. U. DILLEY

THE PERSIAN CLASSIFICATION

KNOT.—Ghiordes. Number vertically eight to twelve; number horizontally five to eight; number to the square inch forty to ninety-six.

WARP.—Best stout wool.

WOOF.—Best stout wool.

NAP.—Best wool of short or medium length.

WEAVE.—Not so closely woven as the best Shiraz, which they very much resemble.

SIDES.—Overcast.

ENDS.—A checked selvage at each end with a short fringe of warp, like the Shiraz.

BORDER.—Generally from three to five border stripes, some of which are quite elaborate. The barber-pole stripe is commonly used, but generally consists of several colors instead of only two as in the Caucasian fabrics.

PREVAILING COLORS.—Usually rather crude. Madder red predominates.

DYES.—As a rule good.

DESIGNS.—The pear pattern is commonly employed and when used it suggests the crown jewel, being an assemblage of points rather than of lines and more minutely worked out than are the smaller forms so common to the Saraband. No regularity of design, but quite similar to the Shiraz. Often a pronounced striped effect. Alternating rows of geometrical and floral designs.

THE PRACTICAL BOOK OF ORIENTAL RUGS

PRICES.—From \$1.50 to \$3.00 per square foot.

REMARKS.—Strong and durable. Few reach America. They seem more like products of Turkestan than of Southern Persia.

THE EXAMPLE ILLUSTRATED

This particular design consisting of rows of pears with stems of alternate rows turned in the opposite direction is quite common in rugs of this class. The main border stripe in this piece also consists of the pear motif on each side of which is a barber-pole stripe.

SHIRAZ

SYNONYM.—Mecca, so called because they were so frequently taken by the shriners to the holy city of Mecca.

WHY SO NAMED.—After the city of Shiraz, where they are made.

KNOT.—Generally the Senna, sometimes the Ghiordes. Number vertically seven to sixteen; number horizontally six to twelve; number to square inch forty-two to one hundred ninety-six.

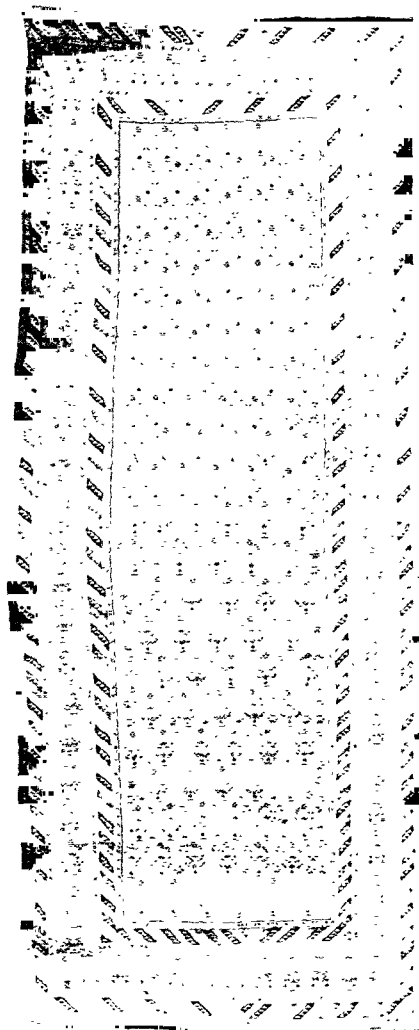
WARP.—Generally heavy wool, sometimes goats' hair in the moderns, and frequently more than two woof threads between each row of knots.

WOOF.—Always wool, frequently dyed.

NAP.—Lustrous, soft, short wool.

WEAVE.—Rather loosely woven as a rule.

SIDES.—Overcast or braided with wool of two



NIRIS (LARISTAN) RUG
PROPERTY OF MR. FREDERIC P. WARFIELD, NEW YORK CITY

THE PERSIAN CLASSIFICATION

or more colors. Little tassels of wool frequently project from the overcasting on the sides.

ENDS.—Web of medium width at each end which is often dyed red, white, and blue, or a plain red selvage with rows of colored yarns running through it.

BORDER.—From two to seven border stripes, some of which frequently carry a vine to which are attached oval-shaped flowers in alternate red and blue. The barber-pole stripe is frequently employed.

PREVAILING COLORS.—Rich colors like wine, autumn foliage, the plumage of birds, deep rich blues, reds, yellows, greens; usually dark blue field.

DYES.—Good.

DESIGNS.—Pole medallions almost universal. Has as a rule more figures of birds and animals than any other class of rugs. Pear pattern very common. The centre field is frequently filled with diagonal stripes. Flowers scattered throughout the field.

SIZES.—Usually medium, four to five by six to eight. Also carpet sizes. Saddle bags are very common.

PRICES.—\$1.25 to \$3.00 per square foot.

REMARKS.—They seldom lie well. They are often crooked and puffed up. The Bergama is the only other rug made with tassels along the sides.

THE PRACTICAL BOOK OF ORIENTAL RUGS

THE EXAMPLES ILLUSTRATED

The field carries an unusual double arrangement of the pear motif, alternating with small tree forms. The outside border consists of small bird forms, each alternate row facing in the opposite direction. Note the elaborate webbing at each end. (See also page 104.) Prayer rugs of this class are exceedingly rare, in fact they are seldom seen in this country. This one is a gem, but has lost its principal Shiraz character in that the sides have been reovercast with wool of one color instead of with two or more colors, as it originally was. Another very unusual feature is the absence of two of the border stripes on the lower end. (See also color plate at page 52 and doubletone at page 208.)

HERAT

SYNONYMS.—Herati, Heratee.

WHY SO NAMED.—Probably so named because the Herati design, which is characteristic of the rug, originated in the city of Herat.

BY WHOM MADE.—It is also said that the weavers of these rugs were originally from Herat.

WHERE MADE.—In the province of Khorasan.

KNOT.—Usually the Ghiordes. Number vertically six to twelve; number horizontally eight to twelve; number to square inch forty-eight to one hundred forty-four.

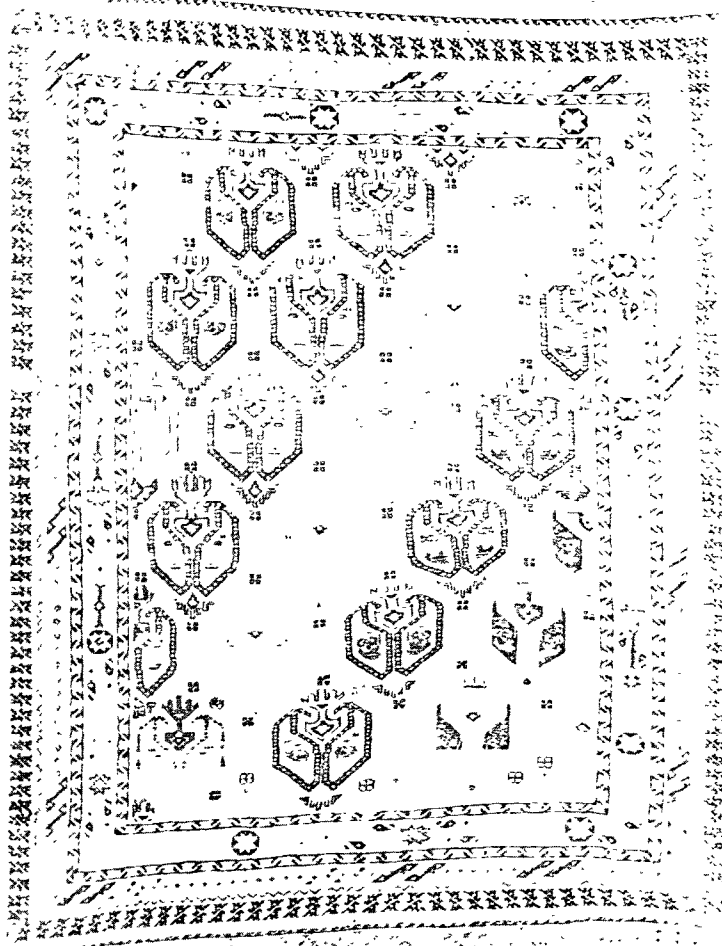
WARP.—Cotton. Silk in some of the antiques.

WOOF.—Usually cotton, sometimes wool. As a rule dyed brown.

NAP.—Soft, glossy wool of medium length.

WEAVE.—Very closely woven.

SIDES.—Overcast.



SHIRAZ RUG
Size 3'6" X 4'8"

PROPERTY OF MR. J. H. STANTON AUBURN, N. Y.

THE PERSIAN CLASSIFICATION

ENDS.—Narrow web with loose warp threads at each end.

BORDER.—Usually from three to seven border stripes. The Herati design is common. Green is usually the background of the main border stripe.

PREVAILING COLORS.—Brilliant reds, greens, blues, and yellows, also ivory. Often a purplish pink cast.

DYES.—Unsurpassed.

DESIGNS.—Similar to those of the Feraghan. Most always the Herati design, the leaves of which are generally shaded on one side. Occasionally the pear pattern with the stems all facing in one direction. Once in a while a medallion centre.

SIZES.—Seldom small. Medium sizes are most common. Some runners and occasionally a saddle bag.

PRICES.—\$2.00 to \$5.00 per square foot.

REMARKS.—Durable and heavy. Resemble the Khorasan in most respects. Aiyin and Kayin are names sometimes given to a coarse form of Herat. Many of the Herats of the 16th and 17th centuries are now erroneously called Ispahans.

KHORASAN

WHY SO NAMED.—After the most northeastern province of Persia from which they come.

KNOT.—Senna. Number vertically eight to

THE PRACTICAL BOOK OF ORIENTAL RUGS

fifteen; number horizontally ten to twenty-five; number to square inch eighty to three hundred seventy-five.

WARP.—Always white cotton.

WOOF.—Usually cotton, occasionally wool.

NAP.—Fine wool of varying lengths.

WEAVE.—Characteristic, there being four or more rows of knots with no weft threads between, then several weft threads, etc., giving a peculiar look to the back of the rug and when it is bent the knots are shown in groups.

SIDES.—Usually overcast. Occasionally an added selvage.

ENDS.—Fringe of loose warp threads at each end.

BORDER.—Usually from three to seven border stripes, most frequently three, one wide one and two narrow ones. Some have as many as sixteen. The Herati border design is common.

PREVAILING COLORS.—Magenta is a prominent color; reds, blues, greens, pinks, and white. Usually a background of rich red, blue, or white.

DYES.—Antiques all good. Modern pieces are usually poor.

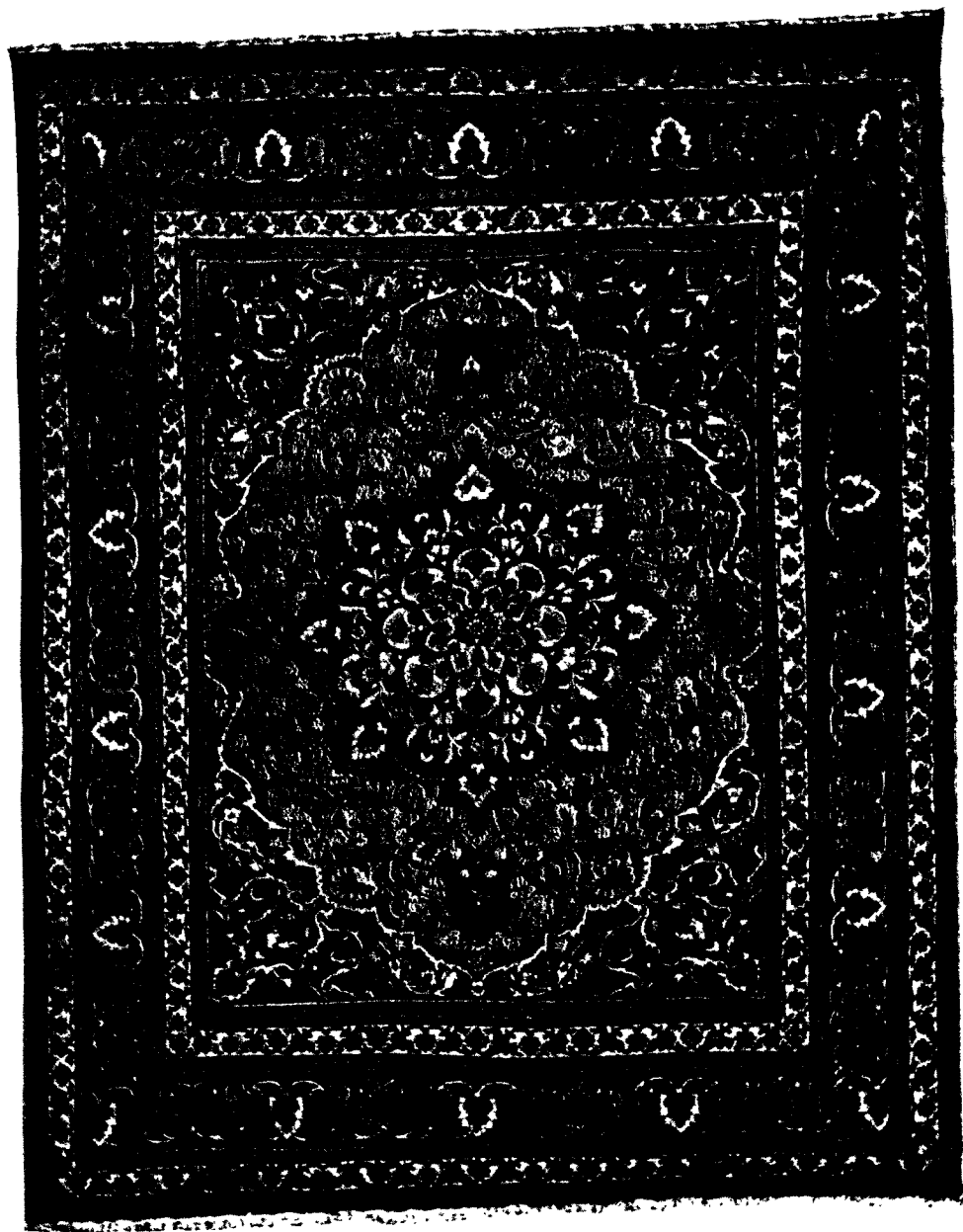
DESIGNS.—Pear designs common. Animals and birds frequently depicted. The Herati design is the most frequently seen. Medallion centre

KHORASAN RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A good example of the freedom with which the Persian artists have called to their aid the myriads of plants, buds and blooms gemming the hills and dales of a country renowned for its beautiful scenery and fertile lands.

A cursory glance reveals the perfect balance of design and color between the elaborate field and the exquisitely executed border bands. Much admired by connoisseurs is the rose tinted ground surrounding the central medallion—a shade, indeed, which even these master colorists find difficulty in approximating.



THE PERSIAN CLASSIFICATION

with corners to match. Two small pears resting their stems upon a larger one is a design also commonly used. The field is often plain.

SIZES.—All sizes but mostly large, seven to fifteen by ten to twenty-five feet.

PRICES.—\$1.50 to \$3.50 per square foot.

REMARKS.—Antiques durable, pliable, and soft. Especially suitable for living rooms, libraries, and halls. Modern ones are good in every respect excepting the dyes.

THE EXAMPLE ILLUSTRATED

For description see tissue accompanying color plate at page 32.

MESHED

SYNONYMS.—Mashhed, Meshad.

WHY SO NAMED.—After Meshed, the capital of Khorasan, where they are made.

KNOT.—Usually the Senna, seldom the Ghiordes. Number vertically nine to twenty; number horizontally eight to twelve; number to square inch seventy-two to two hundred forty.

WARP.—Nearly always cotton, seldom wool.

WOOF.—Usually wool, frequently cotton.

NAP.—Soft, silky, even wool of varying lengths.

WEAVE.—Characteristic with its uneven dis-

THE PRACTICAL BOOK OF ORIENTAL RUGS

tribution of woof threads, even more so than in the Khorasan proper.

SIDES.—Overcast with wool.

ENDS.—Short web with loose warp threads at each end.

BORDER.—From three to seven border stripes. The Herati design very common.

PREVAILING COLORS.—The antiques have soft, subdued shades of blue, green, and pink, also ivory, while the modern ones have rather bright shades of the same colors.

DYES.—In the antiques good. In the moderns poor.

DESIGNS.—Similar to those of the Khorasan proper. The pear design predominates. The Herati is common. Animals and birds are frequently represented. Medallion centre common.

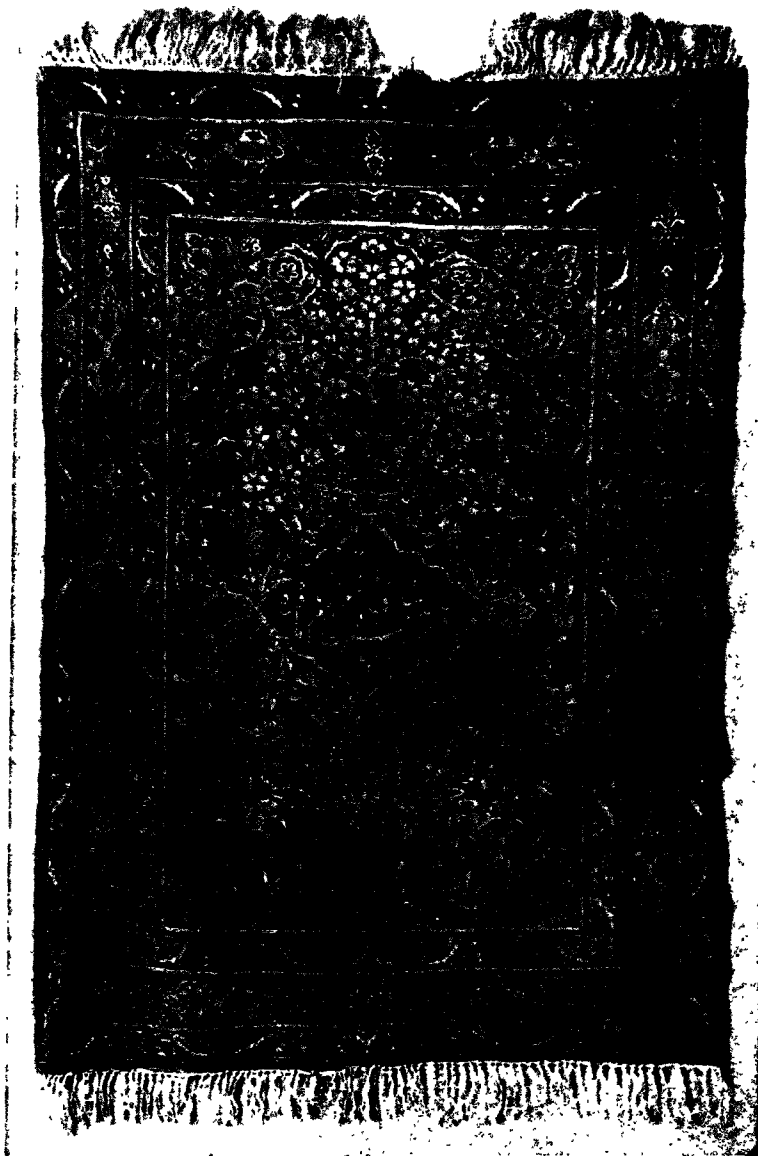
SIZES.—All sizes from three to ten by four to twenty feet or even larger.

PRICES.—\$2.00 to \$4.00 per square foot.

REMARKS.—Similar in design to the Khorasan proper, but usually of a finer grade. Also heavier and more durable.

THE EXAMPLE ILLUSTRATED

A color plate of this beautiful rug may be seen on page 22. Its description is given on the accompanying tissue.



KIRMAN PRAYER RUG

Size 6' x 4'

PROPERTY OF MRS. E. N. TRUMP, SYRACUSE, N. Y.

THE PERSIAN CLASSIFICATION

KIRMAN

SYNONYM.—Kerman.

WHY SO NAMED.—After the province and city of Kirman from which they come.

BY WHOM MADE.—By the wandering tribes of Afghars.

KNOT.—Always Senna. Number vertically ten to twenty-four; number horizontally eight to twenty; number to square inch eighty to four hundred eighty.

WARP.—Cotton always.

WOOF.—Usually wool, frequently cotton.

NAP.—Fine silky and durable wool.

WEAVE.—Very fine and close.

SIDES.—Overcast.

ENDS.—Narrow web with fringe at each end.

BORDER.—Three to eight border stripes, usually three, one wide one with a narrow one on either side. Frequently there is a narrow strip of plain rose color all around the outer edge.

PREVAILING COLORS.—Light, soft, delicate blue, green, rose, old gold, and fawn.

DYES of the best.

DESIGNS.—Tree of life, birds, fruit, bouquets, vases; more naturalistic and less geometrical than any other Oriental rugs. Frequently a medallion centre.

THE PRACTICAL BOOK OF ORIENTAL RUGS

SIZES.—All sizes from mats to carpets.

PRICES.—From \$2.00 to \$5.00 per square foot.

REMARKS.—Genuine Kirmans are rather scarce because of the remoteness of the district from the centres of trade. They are not to be compared with the Kermanshahs or the Turkish Kirmans. The latter are coarse, modern, commercial products. Kirman rugs are soft and durable.

THE EXAMPLES ILLUSTRATED

HOLMES RUG (page 212).—The field design, consisting of rows of vases filled with red roses, is quite common to this class of rugs, but the border is rather unusual, being a mixture of Persian and Chinese motifs.

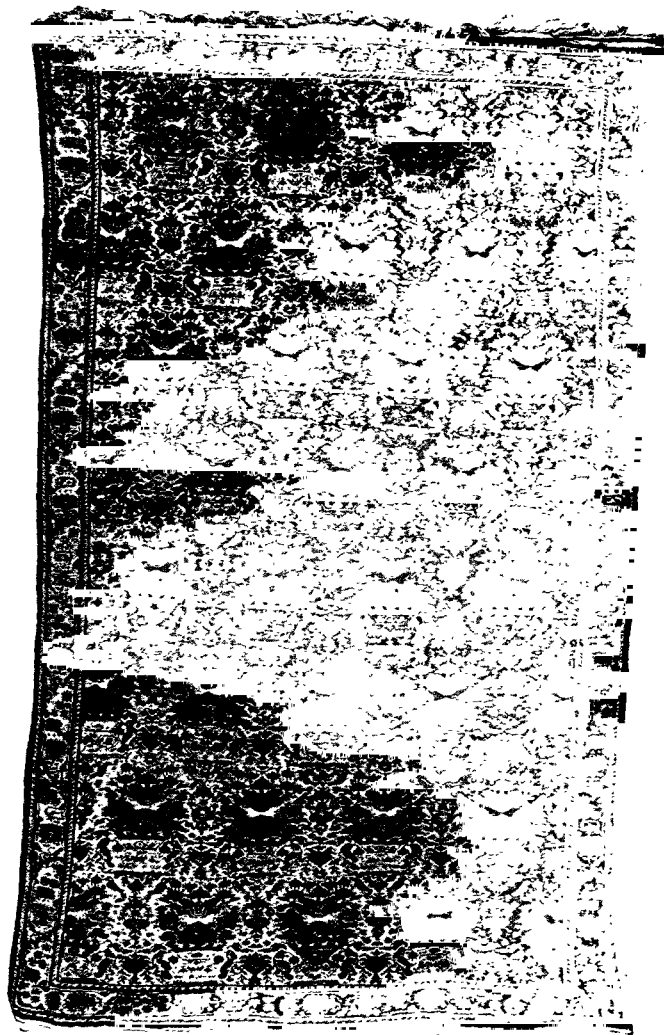
TRUMP RUG (page 210).—A masterpiece both in workmanship and design. In the prayer field is the Tree of Life resting in a large urn. Note the medallion with Arabic inscriptions.

KIRMAN SADDLE BAG (page 326).—The field is filled with the ordinary Kirman rendition of the rose. On one end of the Ghileem part is a piece of leather put there by the proud owner to prevent it from wearing by friction on the donkey's neck. Underneath will be found the original girdle and buckle.

KURDISTAN PROPER

WHY SO NAMED.—After the country in which they are made. A province occupying the eastern part of Turkey in Asia and the western part of Persia.

BY WHOM MADE.—By the Nomadic tribes who live in the mountains of Kurdistan.



KIRMAN RUG

PROPERTY OF MRS. C. B. HOLMES, WATERBURY, CONN.

THE PERSIAN CLASSIFICATION

KNOT.—Always the Ghiordes. Number vertically six to eight; number horizontally six to ten; number to square inch thirty-six to eighty.

WARP.—Dark twisted wool or goats' hair. Usually gray.

WOOF.—As a rule wool, sometimes goats' or camels' hair. Usually several woof threads between each row of knots.

NAP.—Usually good heavy gray wool which is cut long; sometimes goats' hair, camels' hair, or kurk.

WEAVE.—Generally good, the knots being well tied.

SIDES.—Always overcast, frequently with different colored wools, most frequently brown.

ENDS.—Usually a thick narrow selvage with knotted fringe or loose warp ends. Nearly always one or two lines of colored wool run through the selvage. This is a Kurdish characteristic and is a distinguishing feature. Often the web of one end is turned back and hemmed.

BORDER.—From two to nine border stripes, usually from three to four, one wide one with one or two narrow ones on each side. The main border stripe usually carries designs in profile.

PREVAILING COLORS.—Usually dark rich reds, greens, blues, yellows, pinks, and terra cotta,

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beautifully varied. The shading of colors is also a Kurdish characteristic.

DYES.—Usually of the best. The Kurds have clung to the old colors more than any of the other rug-making people.

DESIGNS.—Generally wild, irregular figures of various sizes scattered carelessly and the intervals filled with small indistinct figures. Lattice designs with each division filled with floral forms. The Herati and the pear designs are occasionally used.

SIZES.—Seldom large. From four to five by seven to eight feet and occasionally in carpet sizes.

PRICES.—Usually from \$0.75 to \$3.00 per square foot. The prayer rugs are rare and expensive.

REMARKS.—Freest of all from outside influences. Hard when new but most durable and satisfactory. In fact it is the best moderate priced rug now on the market.

THE EXAMPLE ILLUSTRATED

OWNER'S DESCRIPTION.—Upon a rich blue ground the Mina Khani design is accurately wrought, and the five-petaled Henna blossoms are symmetrically placed in their customary relation to the dark red, blue and golden yellow floral rosette forms distributed over the field. Three rather narrow borders surround the field, the middle one of which is yellow. The inner and outer borders carry tawny colors and small patterns.



KURDISTAN RUG
(MINA KHANI DESIGN)
PROPERTY OF THE TIFFANY STUDIOS, NEW YORK CITY

THE TURKISH CLASSIFICATION

KULAH HEARTH RUG

Size, 7'2" × 4'4"

BY COURTESY OF NAHIGIAN BROS., CHICAGO, ILL.

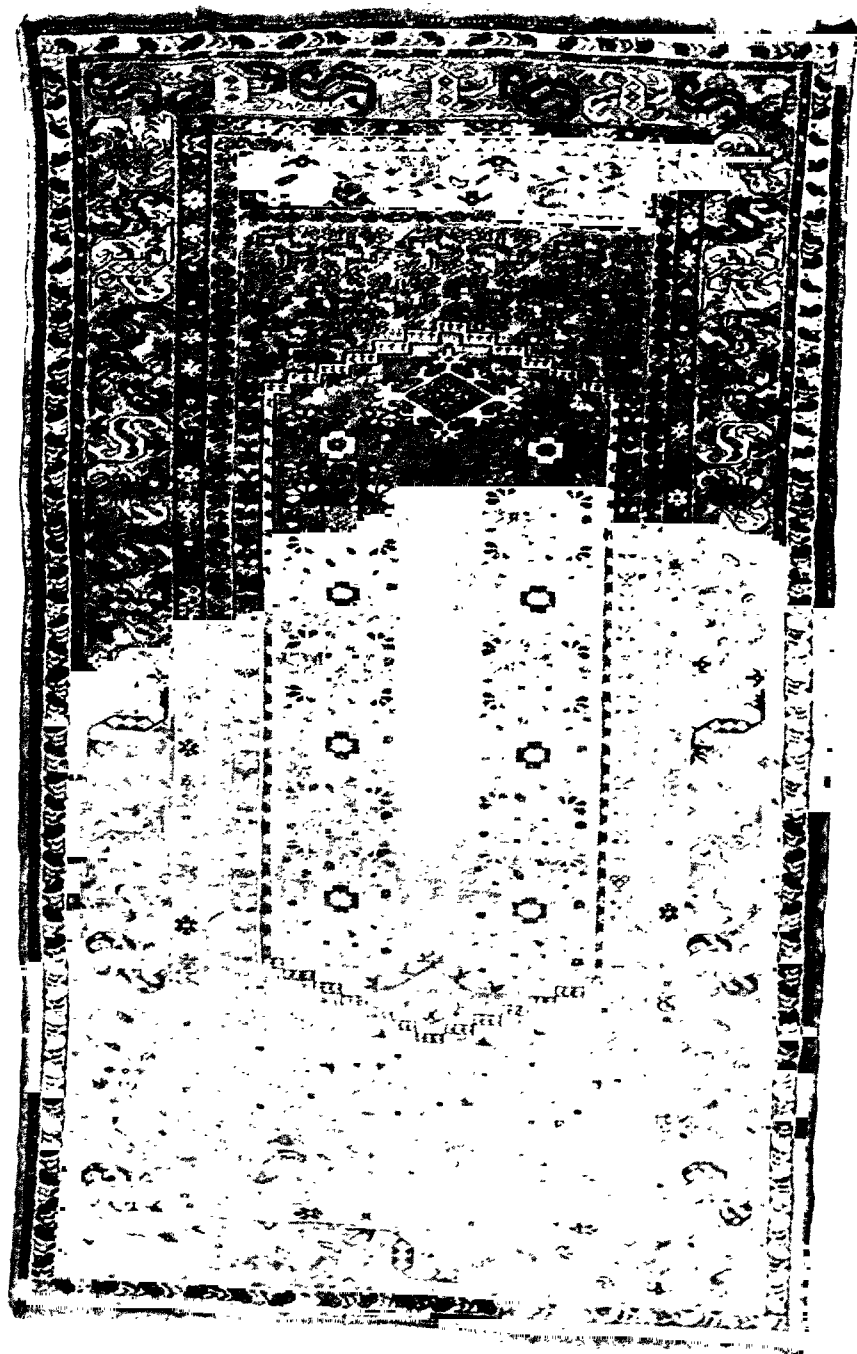
OWNERS' DESCRIPTION.—No rug of any type that has come to our notice has had a color tone that was so subdued and mellow as this rug.

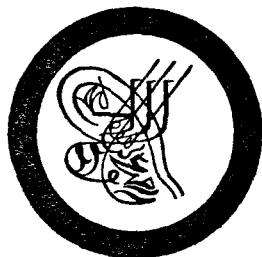
The artist who conceived and created this masterpiece seems to have woven into it a suggestion of his dreamy nature. He used shades where others would have used colors and the result is a beautiful study in browns.

The points at both ends of the field indicate its use as a hearth rug or family rug, an heirloom about which one generation after another gathered and told and retold the tales of their ancestors. It is such rugs as this that were the sanctuary in that turbulent land; strangers were far from safe, and especially members of some opposing tribe, but let them once gain access to the tent in which was spread the hearth rug, and let them place foot upon it, and they became at once the guest of not only the chief but his whole tribe, and the entire tribe was pledged to their safe keeping until they had been safely sped upon their way.

The narrow ribbon stripes on the border of this rug, with the small floral conceits woven throughout them, are typical of the old Kulahs.

(See page 239)





TURKEY

THE TURKISH CLASSIFICATION

The term "Turkey" includes all portions of Asia Minor, the principal rug-weaving districts of which are Anatolia and Kurdistan.

The annual importations of rugs into the United States alone from Asia Minor amount to from \$2,500,000 to \$3,000,000, most of which are shipped directly from Constantinople. In many parts of Asia Minor, especially in Oushak, Smyrna, Ghiordes, Kulah, and Sivas, nearly every home has a loom, some two or three, and in many places factories have been established by European and American capitalists; the weavers are almost all Armenian women and children, the latter ranging from four to thirteen years of age. Moslem women and children will not work in factories. As a rule these people earn barely enough to clothe and feed themselves, but those who have

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been able to lay by anything generally invest their earnings in carpets, as people of other countries often do in diamonds and precious stones, handing them down from generation to generation and selling one when hard pressed for money, so that the tourist is often surprised to find in the homes a collection of very valuable rugs.

The Ghiordes knot is used exclusively and both warp and woof are always of wool or goats' hair. Fully four-fifths of the present output are aniline dyed. The weave is coarser and the nap longer than in the Persian class and many of them are crooked.

The designs, which vary little, are more geometrical than are those of the Caucasians. The Turks never weave figures of birds, animals and human beings, as their religion forbids it. Those with a cross are always Armenian, as the Turks do not decorate with the cross, while those with the prayer niche are always Turkish, as the Armenians never pray on their rugs. Green, the sacred color of the Mohammedans, is seldom used except in the prayer rugs or those designed for mosques. Most of the large Turkish carpets are modern and are made near Smyrna. Many of the modern fabrics bear no relation to antiques of the same name.

The southern part of Armenia is called Kurdistan. It is inhabited by wandering, warlike

THE TURKISH CLASSIFICATION

tribes of Nomads, who pasture their flocks in the southern plains in the winter and go to the mountain districts in the summer time.

The Kurds possess the skill of shading their colors, but this they have abandoned of late. They also scatter small bits of color through a space otherwise unoccupied. Red is their favorite color.

On the following pages is given a detailed description of the various Turkish rugs.

THE PRACTICAL BOOK OF ORIENTAL RUGS

KIR SHEHR

SYNONYMS.—Kirit Shehr, Kirshehir, Kirshcher.

WHY SO NAMED.—After a town of that name in Turkey just southeast of Smyrna, where they are made.

KNOT.—Ghiordes. Number vertically seven to twelve; number horizontally six to ten; number to square inch forty-two to one hundred twenty.

WARP.—Wool, dyed the predominating color of the rug.

WOOF.—Wool, dyed the predominating color of the rug.

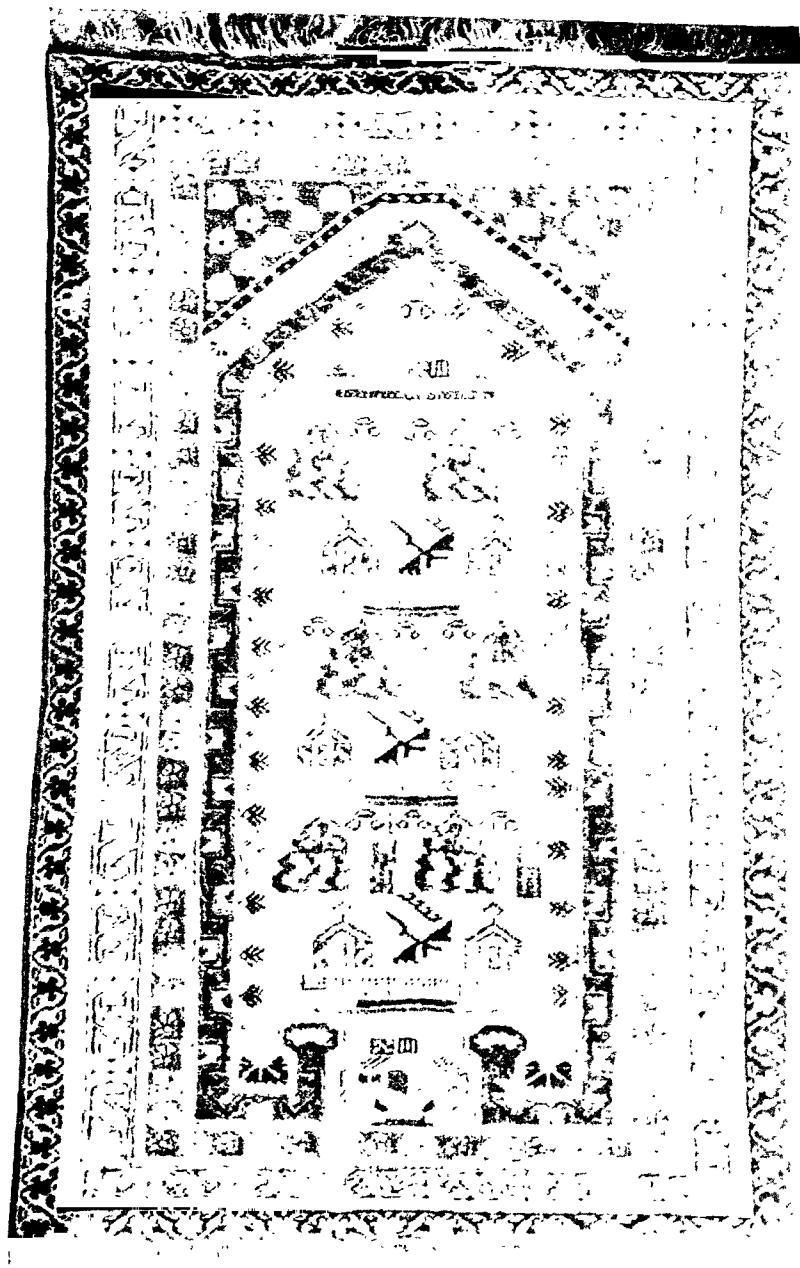
NAP.—Long, fluffy wool.

SIDES.—Colored selvage, sometimes added.

ENDS.—A colored web of various lengths at each end, also a fringe of loose or braided warp ends. Some of the smaller mats have on these webs several parti-colored tufts composed of all the different colored yarns which are used in the body of the rug.

BORDER.—From five to eight border stripes, most frequently five, the main stripe carrying the most pretentious form of ornamentation.

PREVAILING COLORS.—Brilliant reds, blues, and greens, especially the latter, of which there are phenomenal shades skilfully blended.



KIR SHEHR PRAYER RUG
PROPERTY OF E. B. GULE, UTICA, N. Y.

THE TURKISH CLASSIFICATION

DYES.—As a rule splendid.

DESIGNS.—Attempted Persian designs. Prayer design with one cross panel at the bottom instead of at the top as in the Kulah.

SIZES.—Medium sizes only, two and one-half to four by four to six feet.

PRICES.—From \$1.50 to \$2.50 per square foot.

REMARKS.—They are very scarce in the United States. They resemble the Bergama and are thick and durable.

THE EXAMPLES ILLUSTRATED

OWNER'S DESCRIPTION.—Ghiordes knot, 7 horizontal by 10 vertical. An unusual specimen of Kir Shehr in prayer design, marked by a radical departure from the accepted type of prayer arch formation peculiar to this weave. The flatness of the arch and the multiplicity of borders and stripes suggest Kula influence. The outer border, on ivory, has a conventionalized floral design, green, yellow and pale blue flower devices on waving vine tracery. Two medium stripes in different red values enclose the second border, which carries the S device in lavender and blue on black. The inner border displays the carnation in blue, lavender and red on canary. The prayer field is flat and non-serrate at top, border outlined in an ancient Kir Shehr motif in red and ash white on light blue. About the mihrab is an arrangement of carnations, while the top of arch and on outer side of field are more pinks and a small shrub device. The field is in shades of rose, the softened end result of an original magenta, and carries three plateaus superposed, each sustaining four trees: two bearing fruits outlined against soft green foliage, and the other two, coniferæ. Between each outer pair of trees is a little temple. Above and below in the

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field are curious devices evidently picturing some presumably sacred edifice. This rug bears evidence of age and use, while the chromatic ensemble is soft and refined. Technically, it has a two strand yellow selvage; two red wool weft threads between each row of knots, and a two strand cream wool warp. Both ends are finished with a short, light brown web and plain, long fringe.

SIEGEL RUG.—This piece is similar to one exhibited in the Berlin museum under the name of Kir Shehr, although it has some characteristics of other Anatolian products, such as the Kulah, the Konieh and the Meles. Having only the photograph to assist us in the classification, we are obliged to accept that of the Berlin connoisseur.

STANTON RUG (page 130).—The small border stripes in this piece are Kulah in character, while the main stripe is found more or less in all the Anatolian products, especially the Ghiordes.

OUSHAK

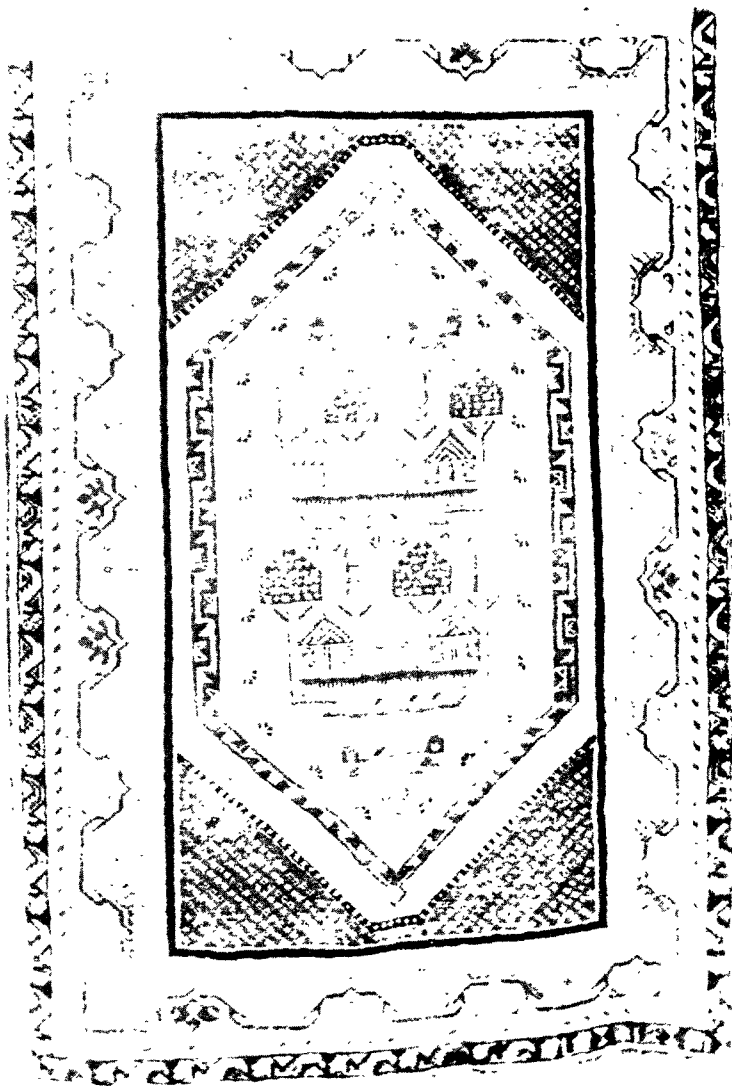
WHY SO NAMED.—After the city of Oushak, one of the greatest rug markets of Asia Minor, on account of its railroad connection with the Mediterranean seaboard.

BY WHOM MADE.—Mostly by Greek Moham-medans who reside in the vicinity of Oushak.

KNOT.—Ghiordes. Number vertically four to eight; number horizontally four to ten; number to square inch sixteen to eighty.

WARP.—Wool of the same grade as that in the pile. It is generally dyed the predominating color of the rug.

WOOF.—Wool, same as that used for the warp and pile, and it also is dyed.



KIR SHEHR HEARTH RUG
PROPERTY OF MR. HENRY SIEGEL, BOSTON, MASS.

THE TURKISH CLASSIFICATION

NAP.—Good wool of varying lengths.

WEAVE.—Loosely woven.

SIDES.—No rule.

ENDS.—No rule; most frequently a short green or red web with loose warp threads.

BORDER.—No rule; usually three border stripes, one wide one with a narrow one on each side.

PREVAILING COLORS.—Usually bright reds, greens, blues, browns, and yellows, with more or less white.

DYES.—Aniline mostly.

DESIGNS.—No rule. Generally large medallions and geometrical figures. Some are patterned after the Persians and some after the Turkish designs, but the great majority are European.

SIZES.—Mostly carpet sizes from ten to twenty-five by fifteen to fifty feet. Usually nearly square.

PRICES.—\$0.75 to \$2.00 per square foot.

REMARKS.—There are several varieties which in order of excellence are named Gulistan, Enile, Kerman, Yaprak, and Sparta.

KARAMAN

SYNONYM.—Kaba Karaman.

WHY SO NAMED.—After the town of Karaman, southeast of Konieh, where they are made by

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Nomadic tribes of Turkoman descent. The word "Kaba" means coarse.

KNOT.—Ghiordes. Number vertically four to six; number horizontally four to eight; number to square inch ten to forty-eight.

WARP.—Coarse wool. Usually dyed red.

WOOF.—Always coarse wool. Usually dyed red.

NAP.—Of medium or long, coarse wool.

WEAVE.—Very loosely woven.

SIDES.—Usually overcast, sometimes selvaged.

ENDS.—No special rule. Frequently short web with loose warp threads.

BORDER.—Usually from three to five border stripes, one wide one with one or two narrow ones on either side.

PREVAILING COLORS.—Usually a great deal of white with dark reds, blues, greens, and yellows.

DYES.—Good in antiques, poor in the moderns.

DESIGNS.—Rather bold Caucasian designs.

SIZES.—Most of those which come to America are small.

PRICES.—Very cheap, from \$0.50 to \$1.50 per square foot.

REMARKS.—Coarse and unattractive but rather durable.



KONIEH PRAYER RUG

Size 5'3" · 3'10"

FROM THE COLLECTION OF DR. E. B. GULE, UTICA, N. Y.

THE TURKISH CLASSIFICATION

KONIEH

SYNONYM.—Koniah.

WHY SO NAMED.—After the city of Konieh (the ancient Iconium), capital of the province of the same name, where rug weaving is an important industry.

KNOT.—Ghiordes. Number vertically eight to twelve; number horizontally seven to ten; number to square inch fifty-six to one hundred twenty.

WARP.—Fine wool in the antiques; coarse wool in the moderns; frequently dyed.

WOOF.—Fine wool in the antiques; coarse wool in the moderns.

NAP.—Fine selected wool of medium length.

WEAVE.—Antiques evenly and tightly woven; moderns loose and irregular in weave.

SIDES.—Antiques usually selvaged, moderns usually overcast.

ENDS.—Web and selvage, sometimes fringe of loose warp ends.

BORDER.—As a rule there are from three to four border stripes, one wide one and two or three narrow ones.

PREVAILING COLORS.—Antiques have soft shades of blue, red, and yellow. No rule in the moderns. Often there are two colors in one yarn.

THE PRACTICAL BOOK OF ORIENTAL RUGS

DYES.—Splendid in the antiques. Some of the modern ones are aniline dyed.

DESIGNS.—Rather crude. Generally plain centre. Prayer design common.

SIZES.—Three to five by four to seven. Also mats.

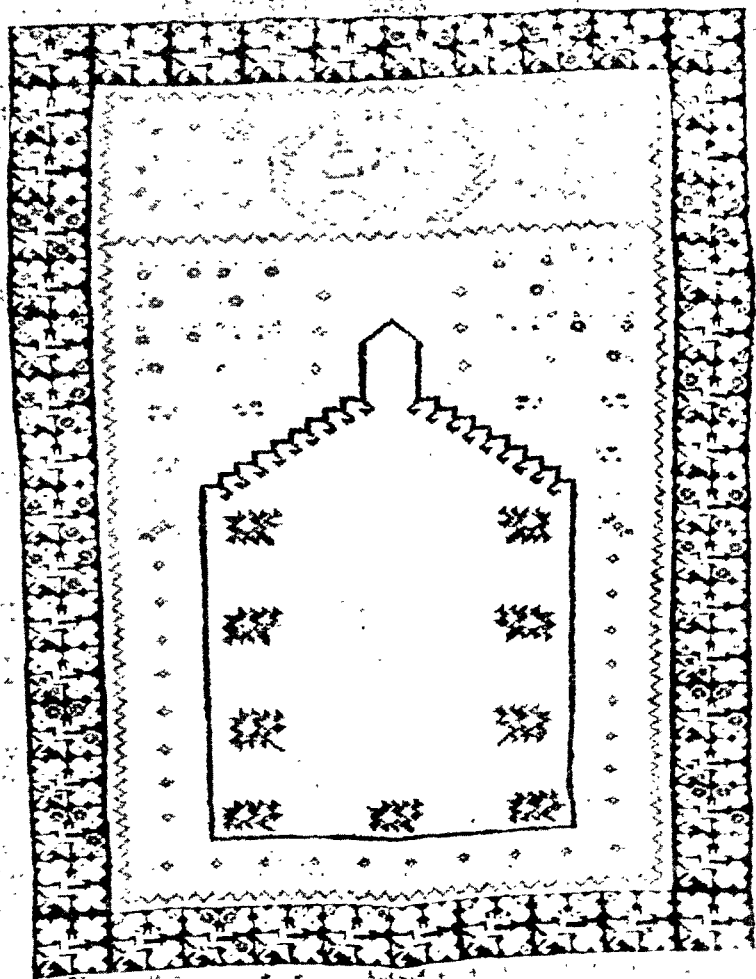
PRICES.—Antiques rare; from \$2.00 to \$10.00 per square foot. Moderns from \$1.00 to \$2.25 per square foot.

REMARKS.—The modern pieces are large and thick. They resemble the Oushak carpets. Some of them are of sterling texture and good color and design, while others are very coarse and cheap in every way.

THE EXAMPLES ILLUSTRATED

MAJ. L. B. LAWTON'S DESCRIPTION.—A most unique and rare specimen of an obscure Anatolian weave. Good Koniehs are quite as scarce as good Kulahs or Ghiordes, are less known and have therefore less demand. The right and left Rhodian lilies are green, the centre one is azure—all on rose pink. The space above shades from Nile green to sea green. Main border is golden buff. This old rug is as thick as a Kazak. For softness of tone it rivals the most delicate silk rug.

MERCER RUG (page 136).—This is a rug of considerable age, and a very fine specimen of its kind. The center is in soft tints of undyed wool, while the peacock blues of the field above the niche are almost metallic in their brilliancy and lustre. The delicate form of the Rhodian lily is used with much nicety of feeling throughout the border and to break the mass of the centre. (Owner's description.)



MADEN PRAYER RUG

Size 4'5" x 3'3"

PROPERTY OF DR. E. B. GUILLE, UTICA, N. Y.

THE TURKISH CLASSIFICATION

MUJUR

SYNONYM.—Maden.

WHY SO NAMED.—After the city of Mujur in the Kir Shehr district of the Province of Konieh, from which they come.

KNOT.—Always the Ghiordes.

WARP.—Always the wool.

WOOF.—Wool, dyed red.

NAP.—Short wool.

BORDERS.—Usually three border stripes, one wide one, with a narrow one on either side. The main stripe usually carries floral forms arranged in square or diamond shaped medallions. The reciprocal saw teeth design is frequently employed.

ENDS.—Usually a wide red web with or without short knotted warp ends.

SIDES.—Finished with a three or four corded selvage.

PREVAILING COLORS.—Red, green, blue, cream, and yellow.

DESIGNS.—This class of rug nearly always comes in the prayer form. There is generally a cross panel above the prayer niche and the field is, as a rule, filled with designs.

SIZES.—From two and a half to five feet wide by four to seven long.

THE PRACTICAL BOOK OF ORIENTAL RUGS

PRICES.—Rather high on account of their scarcity. From \$2.00 to \$10.00 a square foot.

REMARKS.—This class of rugs is so rare that it is not mentioned by any of the American or English authors.

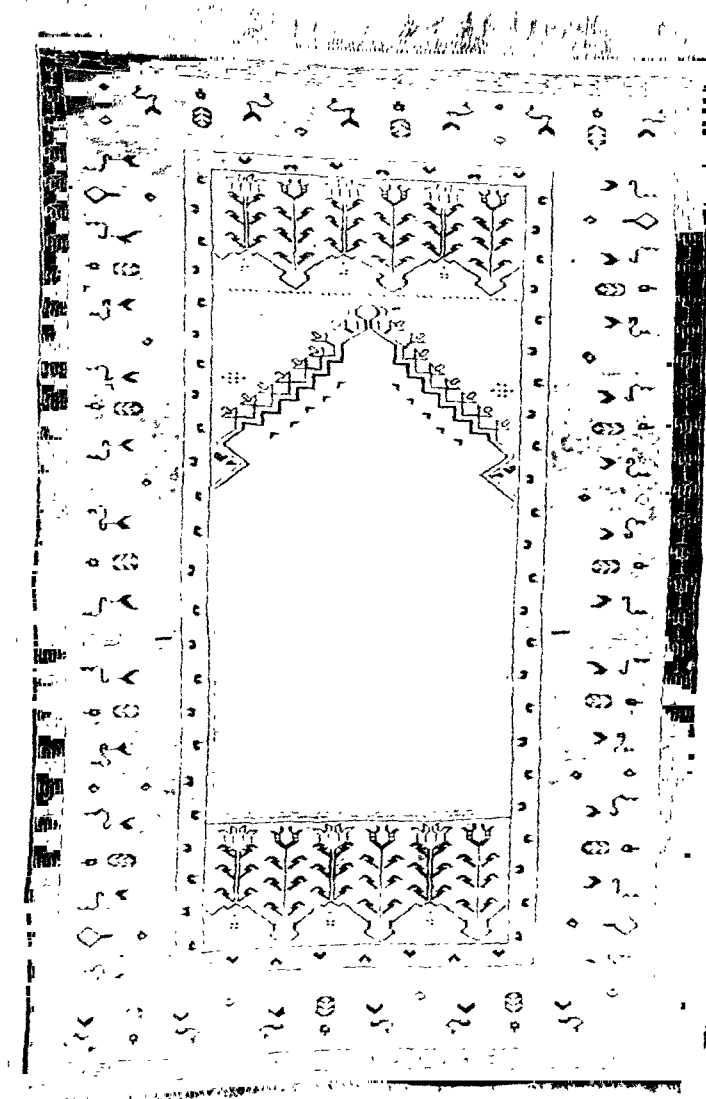
THE EXAMPLE ILLUSTRATED

OWNER'S DESCRIPTION.—This rug comes from the town of Maden, in the Kir Shehr district of Konieh province. Mudjar, a better known rug producing town, is within twenty miles. It has the remarkable wool and dye qualities that make the production of Kir Shehr. This rug is so very bright that the assertion that it is fifty to seventy-five years old might be disputed, but the unequal color erosion, the remarkable bald shine of the back, and the well marked thinning of the pile where the knees of the devotee rested while at his devotion, evidence its antiquity. The panel of lavender above the prayer arch is notable, as is the pigeon blood ruby of the field. While this rug has evidently done duty for many years, it was probably folded away after use at prayer, and given little exposure to sunlight.

LADIK

WHY SO NAMED.—A corruption of the word Laodicea, the name of a most primitive old town of 500 population in the midst of a mound of ruins near Konieh, where they are made.

KNOT.—Ghiordes. Number vertically eight to twelve; number horizontally eight to fourteen; number to square inch sixty-four to one hundred sixty-eight.



LADIK PRAYER RUG

Size 5'10" x 3'11"

PROPERTY OF COLONEL GEORGE G. BRIGGS, GRAND RAPIDS, MICH.

THE TURKISH CLASSIFICATION

WARP.—Always wool, generally of a fine texture and dyed the predominating color of the rug.

WOOF.—Always wool and usually dyed the predominating color of the rug.

NAP.—In the antiques the finest, selected, lustrous wool, which is generally cut short. In the moderns a coarse wool of loose texture.

WEAVE.—Antiques closely and evenly woven. Moderns loosely woven.

SIDES.—A fairly wide colored selvage, made by weaving the woof threads upon three or four of the outside warp threads. Sometimes the selvage is added.

ENDS.—Usually a two- or three-inch red web at each end, which is frequently striped with yellow or blue. A fringe formed by the loose warp ends.

BORDER.—From three to five border stripes, generally three, one wide one with a narrow one on each side. The main border stripe in many of the oldest specimens has the Rhodian lily design alternating with the rosette.

PREVAILING COLORS.—Subdued rich colors. Usually greens, reds, blues, and yellows, with more or less old ivory or white. Magenta is very frequently employed.

DYES.—Good, as a rule.

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DESIGNS.—Prayer design most frequent. The pattern is so characteristic as to be unmistakable. Figures are usually bold and large in comparison to the size of the rug. The prayer niche always contains five tree-like branches alternately capped with a floral and a geometrical design. A mosque lamp usually hangs from the niche.

SIZES.—Prayer rug sizes and mats similar to the so-called "Anatolian" mats.

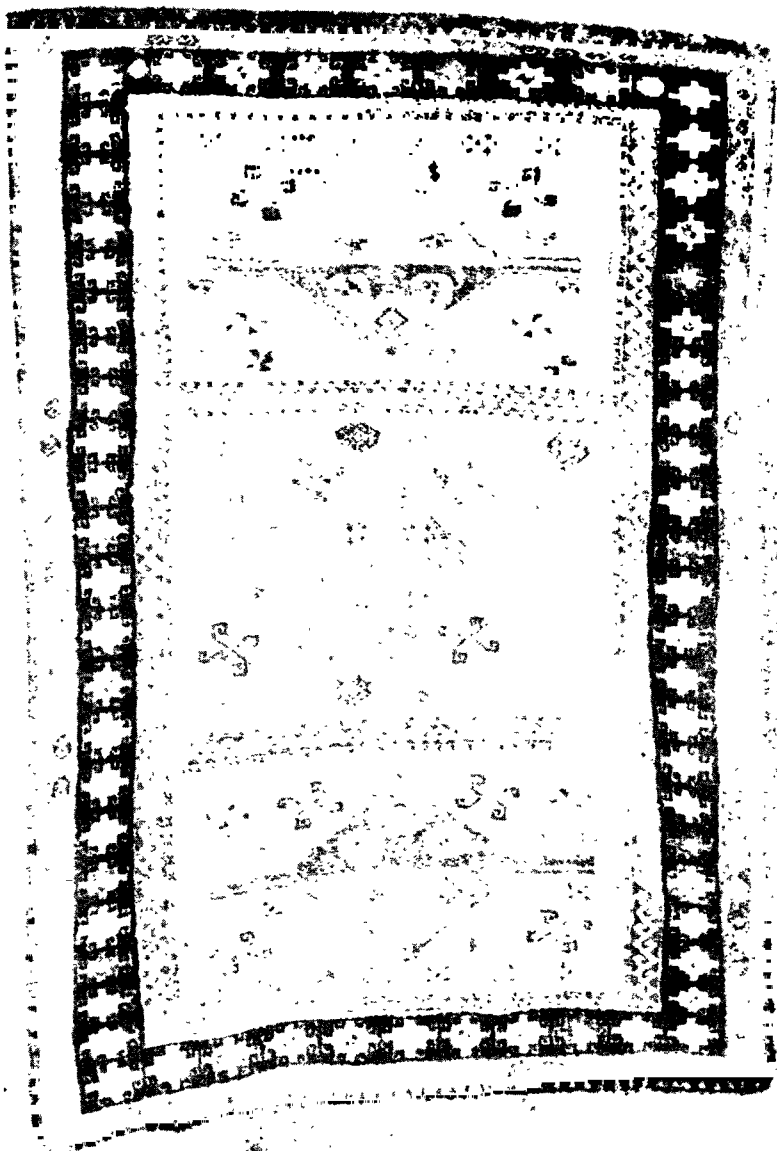
PRICES.—From \$1.75 to \$3.50 per square foot.

REMARKS.—Not many modern ones. They somewhat resemble the Bergama, but are somewhat brighter and heavier.

THE EXAMPLE ILLUSTRATED

MAJ. L. B. LAWTON'S DESCRIPTION.—Choice antique Ladiks are considerably rarer than either Kulahs or Ghiordes. Many collectors owning all other Anatolians have never seen a Ladik. This weave almost invariably shows the Rhodian lilies both above and below the niche. The specimen here shown has a rich red field doubly hooked with gold; spaces above and below are gentian blue, main border is yellow. This latter color has until recently been in disfavor with American collectors; but the French and German critics have always shown a great liking for yellow, and it is now coming into its own in America.

See also color plate at page 74.



YURUK RUG

Size 4'2" x 6'3"

PROPERTY OF MR. F. A. TURNER, BOSTON, MASS.

THE TURKISH CLASSIFICATION

YURUK

SYNONYMS.—Yurouk, Yaruk.

WHY SO NAMED.—The word “Yuruk” means mountaineer, and the rugs are so named because they are woven by the mountaineers who wander with their flocks on the southern and middle ranges of Anatolia.

KNOT.—Ghiordes. Number vertically six to twelve; number horizontally seven to ten; number to square inch fifty-six to one hundred twenty.

WARP.—Brown wool or goats’ hair. Frequently dyed.

WOOF.—Brown wool or goats’ hair. Frequently dyed.

NAP.—Fine, long, fluffy, lustrous wool, sometimes mixed with goats’ hair.

WEAVE.—Loosely woven as a rule.

SIDES.—Selvaged with goats’ hair or overcast with colored yarns.

ENDS.—Narrow colored webs with warp ends braided.

BORDER.—Usually two or three stripes, which are, as a rule, rather narrow in proportion to the size of the rug.

PREVAILING COLORS.—Brilliant dark colors. Browns and blues seem to predominate.

THE PRACTICAL BOOK OF ORIENTAL RUGS

DYES.—Generally good.

DESIGNS.—Large, irregular, rude geometrical designs, somewhat similar to those of the Kazak. The latch hook is frequently employed.

SIZES.—Usually small.

PRICES.—From \$1.50 to \$3.00 per square foot.

REMARKS.—Antiques glossy and rare. The modern ones are invariably crooked and lack symmetry, but wear well. In many respects they resemble the Kazaks.

THE EXAMPLE ILLUSTRATED

In design this piece is more Caucasian than Turkish. The main border design is similar to those so frequently found in the old Shirvans. Note the letter S, borders, the tarantulas and the swastikas.

AK HISSAR

SYNONYMS.—Akhissar, Aksar, Axar.

WHY SO NAMED.—After a town by that name lying in the mountains less than one hundred miles north of Smyrna, where they are made.

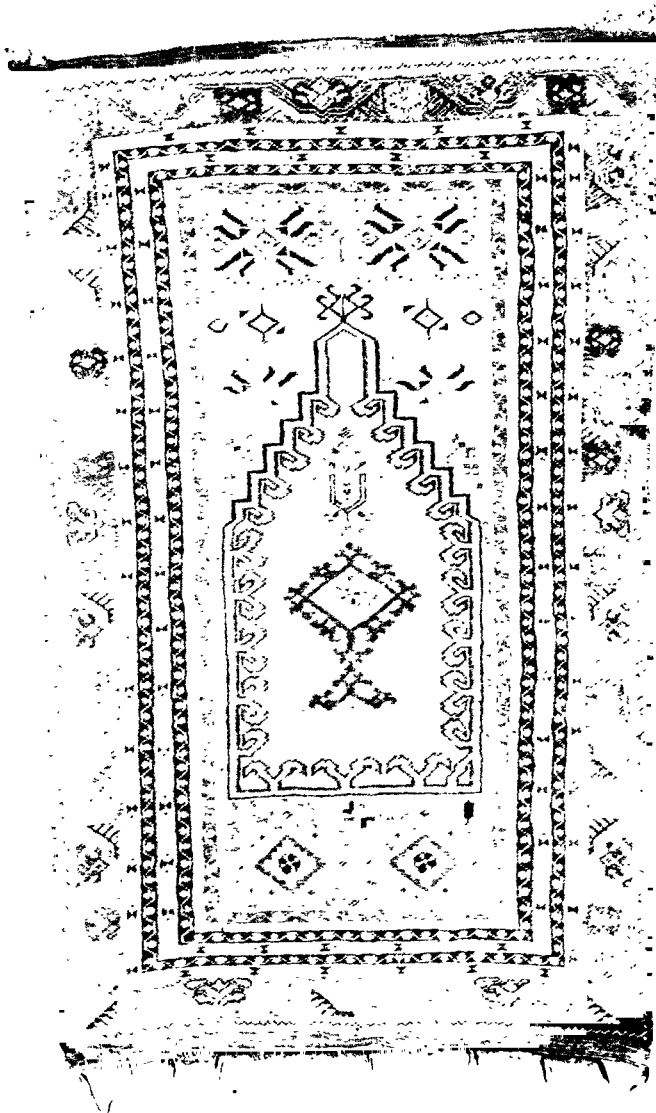
KNOT.—Ghiordes. Number vertically four to eight; number horizontally four to ten; number to square inch sixteen to eighty.

WARP.—Coarse wool.

WOOF.—Coarse wool.

NAP.—Thick wool and mohair.

WEAVE.—Loosely woven.



AK HISSAR PRAYER RUG

Size 5'9" x 3'7"

PROPERTY OF COLONEL GEORGE G. BRIGGS, GRAND RAPIDS, MICH.

THE TURKISH CLASSIFICATION

SIDES.—Usually overcast, occasionally selvaged.

ENDS.—Narrow web at each end with loose warp threads.

BORDER.—Similar to those of the Ghiordes.

PREVAILING COLORS.—Mostly dark green, red, and blue, with some white.

DYES.—Like most of the Turkish rugs, the moderns are apt to be chemically dyed.

DESIGNS.—Similar to those of the Ghiordes and Oushak.

SIZES.—From four to six by six to eight feet.

PRICES.—Usually cheap.

REMARKS.—Similar to the modern Ghiordes. Very few reach the United States.

THE EXAMPLE ILLUSTRATED

MAJ. L. B. LAWTON'S DESCRIPTION.—A typical specimen, showing double and single latch hooks in the niche. The eight borders might cause a beginner to name the rug Kulah, except for the reason that Kulahs are paler in tone and usually much larger, and decidedly thinner. A good Ak Hissar is intrinsically worth as much as a Kulah of same quality, but, being less rare, may be had for about ten per centum of the cost of a Kulah. This Ak Hissar is a study in rose and green; the niche is rose, the oblong field is green; inside border is canary, next is black; other borders alternate rose and ivory. The pattern above the niche is a Ghiordes conceit, as is the main border.

THE PRACTICAL BOOK OF ORIENTAL RUGS

ANATOLIAN PROPER

SYNONYM.—Yesteklik, a name frequently applied to the mats.

WHY SO NAMED.—After the country of Anatolia, which is another name for Asia Minor.

WHERE MADE.—Most of them come from the province of Angora and Konieh. The so-called Anatolian mats come from all parts of Anatolia.

KNOT.—Always Ghiordes. Number vertically six to fifteen; number horizontally six to ten; number to square inch thirty-six to one hundred fifty.

WARP.—Always wool.

WOOF.—Always wool, which is usually dyed.

NAP.—Usually a long, shaggy, soft wool. Sometimes mohair.

WEAVE.—Very good as a rule, but apt to be somewhat irregular.

SIDES.—Always selvaged.

ENDS.—Nearly always a wide red webbing with loose warp threads at each end.

BORDER.—From one to six border stripes, most usually three.

PREVAILING COLORS.—Rich reds, yellows, greens, and blues, with more or less white.

DYES.—Good in the antiques. Few modern pieces that are not aniline dyed.

BERGAMA RUG

BY COURTESY OF HARDWICK & MAGEE COMPANY, PHILADELPHIA

A splendid specimen of the rare old weaves of the Bergamas in which rich tones of madder, tawney yellow, blue, green and ivory are marvellously blended. The "Tribal" border abounds in material for the attention of the student of ancient symbolism and contributes greatly to the beauty of this exquisite floor covering. Note the irregularities appearing in the inside and outside border bands in the lower right-hand side.

